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BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.—The THIRTIETH MEETING will be held at OXFORD, commencing on WEDNESDAY, June 7, 1860, under the Presidency of THE LORD WHARFLESLEY, M.A., V.P.R.S., F.R.A.S.
The Reception Room will be at the Divinity School.
Notices of Communications intended to be read to the Association, accompanied by a statement whether or not the Author will be present at the Meeting, may be addressed to John Phillips, M.A., LL.D., F.R.S., Assistant General Secretary, University Museum, Oxford; or to H. J. S. Smith, Esq., M.A., Balliol College; George Griffith, Esq., M.A., Jesus College; or George Rolleston, M.D., Lee's Reader in Anatomy in the University of Oxford.
JOHN TAYLOR, F.R.S., General Treasurer.
6, Queen-street-place, Upper Thames-street, London.

ROYAL LITERARY FUND.—The SEVENTY-FIRST ANNUAL DINNER of the CORPORATION will take place, in Freemasons' Hall, on WEDNESDAY, the 10th of May.
The LORD BISHOP OF ST. DAVID'S in the Chair.

First List of Stewards.

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OCTAVIAN BLEWITT, Secretary.

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The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT, this Season, will take place on WEDNESDAYS, May 30th, June 3rd, and July 7th.
Tickets to be obtained at the Gardens only by Orders from Fellows or Members of the Society. Price, on or before Saturday, May 19th, 4s.; after that day, 5s.; or on the days of Exhibition, 7d. each.

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By order of the Committee,
ROBERT HARRISON, Secretary.
May, 1860.

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April, 1860. PHILIP KELLAND, Sec. to the Senatus.

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LONDON, SATURDAY, MAY 5, 1860.

LITERATURE

Lancashire and Cheshire Wills and Inventories, from the Ecclesiastical Court, Chester. The Second Portion, Edited by the Rev. G. J. Piccope, M.A. (Printed for the Chetham Society.)

"Make your wills" was an injunction that does not seem to have required to be urged on our ancestors. The reason may have been, that in the olden time the process was more easy and less costly. Thank them for it! To students of men and of manners the perusal of ancient wills is really a course of light literature. We take the *Vetusta Testamenta* of Nicolas to be as much a comic as a serious history of individuals and their times. The grave and gay there alternate, and, if you have the solemn in the text, you are often sure to find the jocose in the notes. When the Will Office at Doctors' Commons is opened to historical students, they will come upon a wonderful "placér" of facts, that will astound a good many of them. It must be nearly half-a-century ago since Nicolas endeavoured to obtain access to that splendid storehouse of materials for history; but the wealthy and lazy registrars shut the door in his face. Even now, the door remains closed against all except persons on paying business; but we are repulsed more blandly than Nicolas was, and we have good hopes that ere long we shall have to reckon one more fountain of light where the student may dip his torch and illumine many a book.

Meanwhile, Mr. Piccope, who six or seven years ago made a first foray into the Ecclesiastical Court of Chester, has this year accomplished a second and a richer. The specimens he prints (and carefully edits) in this book, refer to the fifteenth and two following centuries, and comprise above a hundred complete testamentary documents. Taken as a whole, they reflect credit generally on the dispositions of the testators. They are longer than wills of an earlier period, when even princes and princesses had little to leave but their beds—of which they certainly had many; and they are briefer than those of modern days, when they are charged for by the line, and lawyers live by the errors contained in them.

The earliest as well as the latest of these documents are generally supposed to reveal the true quality of the subscriber. Even tyrants, as Madame de Staël observed, find themselves blaming despotism in their wills. Nevertheless, it is not always, and perhaps not often, possible to judge of the true character of a testator by the disposition of his testament. The fifteenth century shows us one of the meekest of wills made by one of the greatest viragos among women. That individual was the princely lady Anne, Duchess of Exeter. In 1457 she drew up a will, the most remarkable *item* in which is a direction to her executors "not to make any great feast, nor to have a solemn hearse or any costly lights, or largess of liveries, according to the glory or vain pomp of the world, at my funeral, but only to the worship of God, after the discretion of Mr. John Pynchebeke, Doctor in Divinity, one of my executors."

In the volume before us, the testators seem to have been good, common-sense people, without any strong shade of eccentricity. Previous to the Reformation, they clearly had considerable reliance on the Saints; and it is not until after that period has arrived, we meet with more frequently expressed reliance on One who was above all Saints. It is more in the phraseology, than in the facts, that we discern anything

of the eccentric stamp. The truly "funny" people are of a much later date, especially, indeed, of the last century. Of the eccentric will-makers of that period, we remember few of a more singular cast than Henry Trigg, the rich grocer of Stevenage. He bequeathed his freehold and copyhold lands and houses to his eldest brother, a clergyman, on condition that the legatee should see his body deposited and safely kept upon a floor, to be erected by his executors over the rafters of a hovel in which he resided! If the condition was uncomplied with, the legacies were to be transferred to more willing relatives. No difficulty, however, supervened, and the dead grocer lay for many years, perhaps continues to lie, upon the "purlins," as he called them, of the hut, in which he expects to live again, after the general resurrection.

The present century, too, has not been without its moribund oddities. One of these was Mr. Tukey, of Wathe, near Rotherham, who in 1810 was determined that he should be remembered gratefully by the children of his district. He accordingly bequeathed a penny to every child that should attend his funeral. Nearly seven hundred little merry mourners were drawn together to earn this legacy. Some of his other bequests were not without their singular aspect. Among them was half-a-guinea to the ringer, for a peal of grand bobs, to be struck off as his body began to descend into the grave. That the earth might be well worked in over him, he left one guinea to seven old *navvies*, for "puddling" him up in his grave. He probably connected with the process some idea of comfort, in which he indulged in his lifetime, as may be seen by a legacy of one guinea to an old woman who had tucked him up in bed every night for eleven years!

The year in which Tukey died affords us another singular sample of the declared will of a dying man. The individual was old Gibson, of Dartford workhouse. He had for half a century been famous as a smoker and walker,—characters which he practically and actively illustrated till the day of his death, in the 106th year of his age. His testament was a brief one. He possessed little, and that little he resolved to carry away with him. All his property consisted of his pipe and his walking-stick, and he directed that these should be placed in his coffin, and be buried with him. It was the simple feeling of the dying Indian, who carries to the world of spirits the arms with which he has distinguished himself in this, and who fancies that in the far country beyond the skies they may still render him good service.

We are wandering away, however, from Mr. Piccope's collection of testamentary papers, subscribed by persons of either sex and of various degrees of social rank. In returning to these, we will give precedence to the matrons and housewives, remarking, by the way, that the wills of the ladies are, for the most part, lengthy, as if they had loved to linger over them and give minute directions. They ask for many prayers in return for small bequests, and indicate how, when, and where priests and scholars are to sing masses and chant petitions for the good of their souls, "kneeling on their knees, for ever," or as long as the money will suffice for hiring such service. Some, in place of "blacks" for friends, give several pounds to the poor. Dame Jane Smith (1590), widow of Sir Lawrence of Hough, leaves various legacies to her son, William, but makes especial bequest, as follows:—

"Unto my said son, my prayer-book covered with massive gold, to be an heir-loom unto his house, and to be worn by the lady or mistress of the hall of Brereton, from time to time, and first to

be enjoyed and possessed by her that shall happen to be the wife of him that my said son shall make and establish his heir, and not before."

Another lady, Elizabeth Grimsdich of that ilk, goes ecstatic at the idea of the love, unity, kindness, and courtesy which will, of course, characterize all her heirs—if they be wise. If not, such discipline as follows is awarded them:

"And if my said son Thomas shall molest, trouble, and disturb my executors concerning the due execution of this my last will and testament, so as by reason thereof my debts, legacies, and demises may not be done, paid, or performed according to my mind, &c., then my full mind and last will is, that all my bequests, legacies, and demises to him my said son Thomas, by this my last will and testament made, shall be utterly void and of none effect."

Take things quietly or leave them altogether, was the advice and intent of the ladies, whose sense of justice is always of the sternest. As a sample of this, we refer to the will of Alice Framwell, widow, who leaves twenty-one years' enjoyment of an orchard to her sons, William and Thomas, "in recompense of the sum of 8*l.* sterling, which I borrowed of them in my great necessity." At the end of that time, the orchard is to pass to another son, Roger, of whom the widow says otherwise,—"I will, that he shall have no part of my goods, for I have paid for him 35*s.*, whereof was due to him 13*s.* 4*d.*, and the rest of the same money I forgive him." Some bequests smack of the vindictive memories of "my wife's mother." Here is a legacy from Widow Holland, of Salford, which no son-in-law would eagerly court:—

"It is my will that my son-in-law, James Chetame, shall have the tuition of my said son John H. and government of his goods until he shall come to the age of twenty-one years."

The peremptoriness of the above has something remarkable in it! The chief property of the ladies appears to consist of beds, linen, and such like gear, with which they seem to be almost encumbered. It is to be noted, too, that some well-to-do women in trade have more valuable property than many a "dame" with a sounding name ringing haughtily on the title. Now and then we find a good lady, and occasionally a gentleman, leaving money to their god-daughters, "now being my servant-maid," indicating charity to children of good houses who paid for the refuge by menial service.

Passing from the ladies, we proceed to open the mortuary deeds of the churchmen. These generally exhibit a creditable amount of charity, liberality, and good feeling. John Dye, Rector of Tilston, bequeaths—"every god-child I have, to every one of them 12*d.*," but he leaves his executors to find them out. In this priest's house, as in the mansions of richer folk, the best bed stood in the parlour; and John Dye bequeaths his, with all its furniture, to Jane Probyn, adding thereto sundry household goods, including "the brass pot that I have in pledge of Richard Bowker, until such time that he pay unto Jane 10*s.*"

Few of these good men seem to have possessed many books. The richest in this way was Sir Henry Turton (the *Sir* marks the priest), Fellow of the Collegiate Church of Manchester. To the college library, or its friends, he leaves, in 1533, "all my pricksong books, two volumes of Origen's works, homilies, &c., a little book called 'Evagatorium,' the 'Aurium Opus,' sundry devotional tracts, the New Testament of Erasmus' translation, and 'Elucidaciones in Epistolâ Pauli,' and 'Lowdolf de Vitâ Christi.'" In 1591, Trafford, Rector of Wilmshaw, leaves "all my books in English" to his parish church, for the edification of the parishioners. Honest Trafford thinks, too, of their bodily comfort.

"There shall no mourning gowns," he says, "be given or had at my burial, but there shall be a worshipful dinner for my friends that shall happen to be there." Worthy man! no doubt they drank to his memory in grateful silence!

Some of the worthy men, like Trafford, were anything but acorns-and-water gentlemen, when living. For example, Halsall, Rector of Halsall, in 1561, tacks an inventory to his will which shows how rich he was in drinking cups. He had fewer volumes than gilt and silver goblets, and these he bequeaths to appreciating friends,—the Earl of Derby got the handsomest, and he, doubtless, did justice in them to the memory and soul's health of the liberal donor.

Signs of the times are manifest in other wills made by "the clergy." In 1564, Massie, "late abbot of the late dissolved monastery of Combermere," bequeaths a little money, contingently,—*"if my pension be gotten and received."*

A roystering fellow was Dick Bexwycke, the Chaplain at Meddylton. This entry from his will, made in 1534, betrays many a tippling bout in divers alehouses, and unseemly words to the buxom landladies. But Dick would fain die in peace with his Dame Quicklys and Dorothy Tear-sheets, and therefore we read:—"Unto 4 ale-wives, that is to say, the wife of Oliver Unnesworth, the wife of William Talior, the wife of Robert Fytton, the wife of Robert Jakes,—unto every one of them 12*d.*, to forgive me wherever I have offended them." The ladies must have had less tender hearts than ordinarily beat beneath the girdles of ale-wives, if they thought harshly, after this, of the too gallant sayings, the jolly songs, and the riotous doings of the pensioned ex-chaplain of Meddylton.

Again, we have a priest of quite another cast than Dick Bexwycke, in William Bridges, priest of All Hallows, in Macclesfield, and "Maister of Grammar." If we discern that this great scholar gave much trouble to his executors, by leaving 12*d.* to every honest householder in Macclesfield, at the discretion of his said executors, we look upon him with gratitude on account of two bequests made by him,—a horse, and 6*s.* 8*d.*, "to my scholar, Rauf Holynez." This legacy was bequeathed in 1535. Some 42 years later, this little scholar, Ralph, was better known as the great chronicler, and we hope that his old master's horse and 6*s.* 8*d.* helped him on towards that fame which he continues, and will continue, to enjoy.

There is more of interest in the above legacy than in the entire will of the recusant Bore, who leaves "an old angel noble" to his bishop, that the prelate may, "for charity and God's sake," help to bury him. Another priest, Molyneux of Sefton, seems to care little for the manner or the means, so as the burying be done with convenient speed, "shortly and hastily after my decease." Jones, of Bury, is less in a hurry, and likes things done in order:—"My will is, that every poor body that shall come to my burial shall have a penny and meat; and the richer sort to have their dinner." The general feeling among the priests was in favour of serious rejoicing; like Sir George Gregory, priest of Rossendale (1548), who thought that when his debts were paid, his body being "extinguished," the least to be done was that it should be "honestly wayket."

Turning now to the lay gentlemen,—it is evident that, in the days here treated of, the fathers were really "governors." "I will," says Dukenfield of Dukenfield, "that my executors shall marry my son and heir, as they think fit!" "And this peremptory Dukenfield further wills,

that if any of his children hold intercourse with their mother, they shall forfeit their legacies!" Poor lady!—perhaps she could not quietly tolerate her husband's evil ways, as manifested in the bequests made by him to his natural children. The amount of arms, too, which he leaves to his son, denotes a swaggerer. There is sufficient to stock an arsenal.

We have said that fathers were then "governors"; but the occasional appeal to restive daughters not to oppose the paternal disposition of the property, and to "leave dishonest and unclean living," points to unruly young ladies with a will of their own. Then, Delves of Doddington divides his property among wife and children, "on condition that they shall agree and keep house jointly." Hasty Squire Trafford directs that thirty masses shall be sung at his burial, for the good of his soul, "in as short space together as they conveniently can!"

Halsall of Halsall, is of such affectionate disposition that he desires the bringing of the bodies of his first wife and son to his own grave, "where also," he says, "I am very desirous to have Anne, now my wife."

There were not many husbands of that uxorious quality in those days. In the wills of these knights, squires, and gentlemen, there is, perhaps, nothing more characteristic of the time and its manners than the open and unreserved way in which the natural children of the testators are mentioned. They are provided for as belonging to the family as nearly as the legitimate branches, with whom the "base born" are indiscriminately ranked. In old times this was ordinarily the case. William the First wrote himself "Bastard"; and we remember the love and pride with which Richard the Third dwelt on the qualities, virtues, and "agility of limbs" of his son, "our well-beloved bastard, John of Gloucester." So Trafford, a singularly pious and exemplary Lancastrian, names his "bastard son" Thomas, plentifully providing for him with armour and money, and reversionary interests in his estate. Again, Radclyff of Foxdenton, names two "base daughters" and one son, all bearing his family name, though evidently not residing with him. Worth of Titherington, follows the same fashion; but "William Chorley, Gent.," devises after another manner. He leaves a third part of his estate to his son, Leonard,

"desiring and praying him, not only for God's cause, but also for my sake, and at this my request, that he would be contented to let William, my bastard son, to have the half of his second part with him, considering all my gifts and benefits heretofore bestowed upon him."

There was, evidently, little doubt on the testator's part that his desire and prayer would fail. Nay, mothers yield a grandmother's love to their sons' natural children, like kind-hearted Dame Massey, who makes "over to the reputed son of my son, William, 10*l.*" That such children brought sorrow to their parents, there is many a proof here, in bequests made to them and then revoked because of ill-behaviour. This is chiefly the case with the daughters. Yet, some of these are advantageously married; but even to their married names is affixed what then could have been no stigma,—the condition of their birth. More than once we find the gay fathers devising marriages for such daughters. Thus, Jack Legh, son of Sir Peres Legh, of Lyme, gives to his "supposed or base-begotten daughter, Ellen Leigh, alias Ellenne Ogden, 100*l.*," and improvident Jack then requests his right worshipful cousin, Robert Hyde, of Northbury, Esq.,—

"to keep my said daughter Ellen, if it might stand with his good liking, with meat, drink, and clothes fit for her, and to receive the sum of 10*l.* yearly,

in regard of her keeping where his worship doth know, that will arise from the hundred pounds, and if she can be preferred in marriage, then that hundred pounds I would have bestowed upon her. And I would wish, if there could be liking between the parties and his friend, that she should match with Rauffe, the son of Godfrey Hyde, and if that marriage can not proceed, then she shall marry by the advice of my cousin Hyde."

But Jack Legh has a touch of more manly feeling in him; and yet there is worldly wisdom in the following, too:—

"To Ellen Stanley, alias Baggiley, wife unto Robert Stanley, the younger, fourscore pounds, which Alexander Low, of Stopford, Thomas Syddell, and Thomas Roodes, stand bounden to pay me on May day next, which I do assign unto the [said] Ellen S. for her maintenance in regard of the fault which I have made unto her, for the which I entirely beg and crave at the hands of the Almighty God to pardon and forgive my offence against her committed, as also for the rest of my offences. The said Ellen shall keep with her a young daughter supposed to be mine, which is called Margerite Leigh, alias Downes, of the said some of fourscore pounds, which I think she may do very well by reason of the interest which will come of the said sum."

The most illustrious, however, of the children of this class is named, it is true, both in the text and notes of this volume; but without any designation of base-born quality. "I make my cousin, Thomas Egerton," says Grosvenor of Daddleston, "learned in the law, my sole executor." Mr. Piccoppe tells us, in a note, who this Egerton was:—

"Thomas Egerton, afterwards Viscount Brackley, Lord Chancellor, ancestor of the Earls and Dukes of Bridgewater. His father, Sir Richard Egerton, of Ridley, Knt., married Mary, sister of the testator, and widow of Thomas Leigh, of Adlington, Esq."

But this is not telling us all of his quality. Egerton was the base-born son of the Knight of Ridley. His mother was a young woman of great beauty, and the slopes on which the indiscreet lovers used to meet are, to this day, called "Gallantry Banks." It is strikingly characteristic, that when the widow of Sir Richard made her will, in 1597, just after Egerton was appointed Lord-Keeper, she speaks of him as if he were her own child; and of his children as her "cousins":—

"To my well-beloved son, Sir Thomas Egerton, knight, Lord Keeper of the Great Seal of England, one ring of gold, having therein a diamond. To my cousin, Sir Thomas Egerton, knight, his son, 20*l.*"

In the same will are the words "to my cousin Elizabeth Dutton, one portague of gold." With all these names there is connected a chapter of family history, to which Mr. Piccoppe, whose notes in that way are generally satisfactory, has not alluded. The son of the Lord-Keeper Egerton was trained for the law; but he inflicted much sorrow on his father's heart by his abandoning the law for arms, and by the last consequences of that wilful act, his violent death when serving in Ireland under Essex. This younger Egerton, at the time the above-noticed will was made, had one young daughter, only two years old, who married at sixteen into the family of the Elizabeth Dutton to whom Sir Richard's widow left the "portague of gold." The young bride herself then became known as "Mistress Elizabeth Dutton," but she only bore the womanly title a few hours. We must go to the church at Little Gaddesden, in Hertfordshire, to learn all that seems known of her strange and lightly-touched-on history. The church is close to princely Ashridge, that glorious portion of the vast territory of the

Egertons, Ellesmeres, and Dukes of Bridgewater. If the epitaphs in that church may be credited, all that was supremely brave, beautiful, virtuous, and well-dressed, lies interred there. Amid the proudest dead that ever condescended to await the summons from the trump of the awakening angel, the tomb, but not the body, of the young grand-daughter of the Lord-Keeper has a place. The inscription bears with it the materials for a romance; is mysterious in its assertion, without explanation, how the youthful Elizabeth was at once wife, widow, and virgin, and is touching in its testimony of the abounding but sorrowing love of the Lord-Keeper for the early-lost child of his eldest son. The inscription is as follows:—"Hic sita est Elizabetha Dutton, filia primogenita Thomæ Egerton, Equitis aurati, filii primogeniti Thomæ Egerton, Eq. Aur., Domini Magni Sigilli Angliæ Custodis, qui nunc honorem Summi Angliæ Cancellarii et Baronis de Ellesmerie gerit. Nupta fuit Johanni Dutton, ex antiquissima familiâ Duttonorum, in comitatu Cestræ; sed uxorem, viduam, et virginem; ab avo piè educatam; venustate, pietate et modestiâ prestantissimam, præmatura mors ad loca excelsa et beatissima (quo omnes tendimus) non sine multorum lacrymis premisit. Obiit die secundo Octob. MDCLX. Vixit annos xvi. M. III. D. XXI. Idem nobilissimus Baro de Ellesmere, Angliæ Cancellarius, avus indulgentissimus, mestissimusque nepti carissimæ amoris ergo, posuit." Sad and touching history was never told in fewer or more fitting words! Half-a-dozen lines by a gravestone poet are added for the sake of "country gentlemen," but they "mar the fair precedent" of mournfully majestic Latin, and they jingle, church-yard fashion, thus:—

A greatfull Virgin once, that did inherit,
With nature's gifts, her Father's generous spirit,
Who, though of tender years, yet did excel
In Vertuous living and in dying Well.—
Here rests in Peace; of whom its truly said
She liv'd true Spouse and Widow, dyed a Maid.

—A mural tablet, near the above, explains in rather a Hibernian fashion, the circumstance to which we have above alluded, that the tomb, but not the body of the young widow, wife, and maiden, finds place in this church. The monumental tablet is to this effect:—"N.B. This monument—*opposite*—was first erected near the Communion Table, in the Parish Church of St. Martin's-in-the-Fields, Westminster; where lieth the remains; and on pulling down the said church, it was removed hither, in the year 1730." Not the church, but only "this monument," which is in front of the opposite wall! It is an old-fashioned monument, supported by a couple of columns, on each of which there is an inscription, bearing reference to family history. On the left column:—

Forma, annis, pietate, soror tu prima fuisti,
Primaque coelestes scandis, Eliza, domos.

—On the right-hand column, are these words:
Omne opus eximium quam parvo tempore durat,
Et pater, et vera hæc patris imago docet.

—Such was the lady, whose grandfather, though "base-born," Dame Mary Egerton was proud to hail as "son."

Perhaps our notice of this singular epitaph may lead to some elucidation of the romantically mysterious history of Elizabeth Dutton. Meanwhile, let us thank Mr. Piccope for the volume which has led to these remarks. When the final volume and a copious Index are published, the historical student will find in the entire series strange illustrations of bygone times, and the novelist excellent materials for a score of romances.

Three Hundred Sonnets. By Martin F. Tupper, D.C.L. (Hall, Virtue & Co.)

WHAT is the peculiar charm of the Sonnet as a species of poetic composition? We take it, for our part, to be this—that great poets use it as an organ through which to pour their personal confidences, or most cherished lessons of private wisdom. In the sonnet we hear the poet emphatically as man. A Petrarch, a Milton, a Wordsworth, a Tupper, speaks to us as if he were one of ourselves, in nobler language than ours to be sure, but voice to voice, heart to heart. To-morrow, Mr. Tupper (sole survivor, alas! of the mighty band) will be communing with higher spirits—with the Big Infinitudes, the Unseen Immensities, and such-like. To-day, he is humble enough to be our brother—to let us see him and his little Tupper in the privacy of home—to tell us what he thinks of the Queen, the Crimean War, the Toothache, Guernsey, the Orkneys, and scores of other subjects. We must not miss such an opportunity of enjoying profound thought in familiar eloquence; for we must say at once, that Mr. Tupper is all himself in this new volume. He is quite as like Milton in his Sonnets as he was like Solomon in his Proverbs,—which, as all true Tupperians know, is saying a great deal.

We shall begin with Tupper the Thinker. The question, what sort of statesman a nation should seek to guide its destinies has long occupied the wise. Mark the lofty originality of the Sonnet which follows on this subject:—

TRUE SENATORS.

Beware of mere delusive eloquence,—
Your hackney'd clever talkers, who can make
Evil seem good for place and party sake,
Well skill'd in dialectic thrust and fence;
Let common honesty and common sense
Come to Thy council board; no longer take
For statesmen some few scornful consulars
The scions of great families,—for such
Less love the People's friendship than the Czar's,
Doting on courts and dynasties too much
For England's honour in these latter wars:
Extinguish all those wranglers of debate
Corrupt with family feuds and party jars,
And choose the Good and Wise to serve the State.

Deep as this is, we can all comprehend its wisdom at once. Sometimes, we regret to say, the poet stoops to us less condescendingly than usual; and the ordinary mind fails to know exactly what he means. Thus, the sonnet called 'The World' concludes in this way:—

O world! O whirlpool whirlwind whirling world!
Thou art the whorl of Circumstance, that clings
Around our footfalls, wheresoe'er we range.

Again, in 'Hipparchus' we find the poet—
Threading the galaxy on fancy's wing,—

a process to which few of us, we fear, are adequate. But, on the whole, Mr. Tupper allows us to understand him better than we always do in his greater works. A charming instance of familiarity occurs in his little picture of 'Hop-picking'—

These are but hop-pickers,—and that the Hop.

In this line he has not disdained to imitate the "That's the touch!"—which may occasionally be heard from the vulgar. How gracious this intimacy,—of which other specimens may be found!—Take 'Fly-fishing,' for example:—

Mind, mind your line among those flowering reeds,—
How the rod bends!—and hail, thou noble trout.

We shall never think of Mr. Tupper after this without thinking of the rod. These little simplicities are all his own; and it may be said, without the least exaggeration, that his book has passages which neither Milton nor Wordsworth could have written.

After all, however, it is the revelation of Mr. Tupper's private feelings and private world of thought, that gives to this volume its most pungent charm. Sometimes, in reading it, we have been compelled to pause—overcome

by emotion—emotion of a kind which our readers will understand. Who could listen to a father, and that father a poet, addressing his newborn infants seven times running *without* feeling? In the first place, it is highly curious to know that Mr. Tupper had three girls before he had a boy born to him; nor did we hear it till the present work was published. No wonder he exulted when an heir to his renown was born at last:—

MARTIN.—1842.

Not slender is the triumph and the joy,
To know and feel that, for his father's sake,
The world will look with favour on my boy;
—On thee, my noble little firstborn son,—
On thee!—and that it shall be thine to take
(With whatsoever else of this world's spoil)
For heritage the honours I have won:
Speed on, my second self, speed nobly on!
Forget, in good men's praise, the strife and toil
Which Folly's herd shall still around thee make
If thou dost well: speed on in gifts and grace,
Beloved of God and man, even as now;
Speed,—and in both worlds win the glorious race,
Bearing thy father's blessing on thy brow!

The reader who could have the heart to laugh at such passages, is not a reader that Mr. Tupper appeals to; and need never hope to understand or enjoy the Bard of 'Proverbial Philosophy.' He would probably think a subsequent poem, in which the seventh child is hailed in this wise,—

So, one by one, Thy jewels are made up
E'ry'n to the perfect number, glorious Lord!

—a little bit of blasphemy. Yet, who supposes that Mr. Tupper would knowingly blaspheme, any more than Mr. Spurgeon? Is a poet who says—

Plunged in my brain, fermenting thick and warm,
Simmer deep thoughts,—

who describes himself as—

A spirit free and fleet
That cannot brook the studious yoke, nor be
Like some dull grazing ox without a soul,
But, feeling racer's shoes upon my feet,
Before my teacher starts, I touch the goal!

to be judged of by ordinary standards? This the public must decide for itself. We have let the poet speak abundantly, and it is for the world to place him in what it thinks his proper rank. If there be any who exclaim that the Sonnet which (as Wordsworth says) "became a trumpet" in Milton's hands, is but a penny trumpet in Mr. Tupper's,—who pronounce him the most pompous as well as the feeblest of poets, with a laurel crown as frail as that of the straw crowns of St. Luke's,—who resent his intrusion into sacred ground as a pollution for which mere stupidity forms no excuse,—if such there be, Mr. Tupper must not blame us. We have simply exhibited him for the judgment of the world as the last Sonneteer who has come in our way; and, after a brief interview, we end as we began, by making him a bow.

Letters of Hannah More to Zachary Macaulay, Esq. Containing Notices of Lord Macaulay's Youth. Now first published. Edited and Arranged by Arthur Roberts, M.A. (Nisbet & Co.)

THE good old gossip, Hannah More, in these her latter-day epistles, has much to say to Zachary Macaulay of his son. The Letters are not otherwise interesting. They are some of those which the editor's late father judged it unnecessary to insert in the published collection. The public, we believe, will turn to them almost exclusively on account of the glimpses they open into the early life of the historian. Even these, however, are, for the most part, unimportant, although Mr. Roberts injudiciously endeavours to magnify them into the great facts of biography. If we bring together a few of Hannah More's Macaulayana, it will be remarked that she had a prescience about Zachary's boy, and in this, perhaps, con-

sists the chief interest of the correspondence. The first notice is contained in a letter bearing date June 28th, 1808:—

"Give my particular love to Tom. I am glad to perceive that his classicism has not extinguished his piety. His hymns were really extraordinary for such a baby."

The next was written three years later:—

"Love to dear Tom. Tell him he must apply hard to business, and that of a sober and severe cast. He must be very neat, and improve his handwriting, as qualifications for repeating his visit to Barley Wood. You need not add a part of my message, though it is very true, that he is a jewel of a boy."

In 1812, the question was how, and at what school, to educate this hopeful son of the House of Macaulay. Writing to his father, Hannah More says:—

"Yours, like Edwin, 'is no vulgar boy,' and will require attention in proportion to his great superiority of intellect and quickness of passion. He ought to have competitors. He is like the prince who refused to play with anything but kings."

In the same letter:—

"Our love to Mrs. M. and Tom, and pray tell the latter that the huntsman, or whipper-in, I am not certain which, of Childe Hugh is actually dead of the injury he received from falling into the cauldron in which he boils the meat for the hounds. If he was, as we are told, the instrument of Sir Hugh's vengeance, it is a very awful providence. I suppose your young bard will lay hold of it for a second fit. I wish he would correct the other, and send it me in a legible (form). Tell him I have been dining at Mr. Davis's."

The following is curious, considering that Macaulay was, above all else, a master of prose composition:—

"Pray tell Tom I thank him for his letter, and if I ever live to get out of my present bondage to my book, I will answer him. But he must not wait for an answer from me when he has anything to communicate. I do not find he has been to Hatchard's for a book yet. He could not determine his choice when here. He is not to be circumscribed in anything within two guineas; but I wish he would condescend to read a little prose."

There is a letter from Macaulay himself, written at Clapham, in 1815, in which he says:

"We are eagerly expecting the promised essay, which will, indeed, be a most important addition to the literary history of the year eighteen hundred and fifteen, ample as that already is. Every eminent writer of poetry, good or bad, has been publishing within the last month, or is to publish shortly. Lord Byron's pen is at work over a poem as yet nameless. Lucien Buonaparte has given the world his 'Charlemagne.' Scott has published his 'Lord of the Isles,' in six cantos, a beautiful and elegant poem; and Southey his 'Roderick, the last of the Goths.' Wordsworth has printed 'The Excursion,' (a ponderous quarto of five hundred pages,) 'being a portion of the intended poem, entitled 'The Recluse.' What the length of this intended poem is to be, as the Grand Vizier said of the Turkish poet, 'n'est connu qu'à Dieu et à M. Wordsworth.' This forerunner, however, is, to say no more, almost as long as it is dull; not but that there are many striking and beautiful passages interspersed; but who would wade through a poem

—where, perhaps, one beauty shines
In the dry desert of a thousand lines?

To add to the list, my dear Madam, you will soon see a work of mine in print. Do not be frightened! it is only the Index to the thirteenth volume of the *Christian Observer*, which I have had the honour of composing. Index-making, though the lowest, is not the most useless round in the ladder of literature; and I pride myself upon being able to say that there are many readers of the *Christian Observer* who could do without Walter Scott's works, but not without those of, my dear Madam, your affectionate friend,

"THOMAS B. MACAULAY."

But we must travel on with Hannah More. The next mention is dateless:—

"I like to see him as boyish as he is studious, and that he is as much amused with making a pat of butter as a poem. * * Sometimes we converse in ballad-rhymes, sometimes in Johnsonian sesquipedalians; at tea, we condescend to riddles and charades. He rises early, and walks an hour or two before breakfast, generally composing verses. I encourage him to live much in the open air; this, with great exercise on these airy summits, I hope, will invigorate his body; though this frail body is sometimes tired, the spirits are never exhausted. He is, however, not sorry to be sent to bed soon after nine, and seldom stays to our supper."

Firstly, she feared he would be a poet, and never read or write prose. One fear was speedily substituted for another:—

"I am in debt to dear Tom for much entertainment. *My Royal Edict* really beats Mr. Simeon's. We have been delighted with it. I am afraid he must be a lawyer. What a pity! but really his talents seem irresistibly to lead that way."

Again, about the year 1824:—

"Is Tom bringing out any more wonders? I wish he was rich enough to be in Parliament; he would eclipse them all."

But, after all, she "wants to see Tom's powerful genius more in exercise, especially at the Bar." The Letters abound in similar passages, and the result is that, after reading them, we know thoroughly well, *quantum valeat*, what the aged Hannah More thought of the young Macaulay.

Robert Owen, and his Social Philosophy. By William Lucas Sargant. (Smith, Elder & Co.)

THE remarkable qualities which Robert Owen, as a sincere enthusiast, possessed,—and which during an important period of his life influenced the spirits of men,—will be questioned by no one. The ultimate value of his services in the cause of philanthropy is less certainly ascertainable. His, however, is not a solitary career, so much as one the repetition of which we have seen and are seeing, and shall see as years roll on and experiences accumulate, without any special wonder. Steadfast as Owen seemed in his own philosophies and opinions,—willing to peril fortune, reputation, everything most precious to man, on working out his convictions to their furthest consequences,—gifted with a temper which no insult could surprise nor opposition could shake,—with a patience which defied the powers of earth and air to provoke him from any purpose once conceived by him,—he still took that one fatal step which no man retrieves,—after having allowed the complacent notions of his infallibility to mount like the fumes of some deluding drug into his brains. He would be Pope, Prophet, Martyr. As life and action proceeded, he claimed a blank credit for every one of his vagaries of detail, as though they had not been mere accidents and excrescences,—not so much impairing as completing those noble thoughts and beneficent purposes which he had conceived himself called on to advocate. There is but one life and death: one lot for effort engendering delusion. Owen's opinions ceased, it appears, to suffice for his comfort,—though his imperturbable sweetness of heart never failed him—as years drew on and the shadows lengthened. His success declined—his audience passed from him. The band of his sincere and steady friends (and no one was more firmly girdled with these than Owen) were compelled to confess that they saw the stream lose itself in the sand instead of swelling the ocean, and that thus their occupation as support to him was gone. First, came New Lanark, a transitory failure,—then New Harmony, a wilder scheme, and, further a-field, a disappointment

yet greater;—lastly, from Scepticism the most unblushing, naked, and rank, Owen stepped to Spiritualism the most acquiescent.

Is there not to a tale like his a moral which should sink deep into the secret thoughts of men having ideas?—The march of affairs is timed by chance; but from those who take the perilous responsibility of directing affairs, of speaking to minds, we may rightfully claim as much self-scrutiny as self-assertion,—a view before them clear in proportion as their eyes are far-seeing. We have a right to be shocked if he who was a Temperance apostle when aged thirty-five shall become a drunkard when the same is aged sixty—and shall write Bacchanal ditties. The man who in the beginning of his career has openly flouted the Bible, and ends in subscribing to the toes and tricks of Mrs. Hayden, is to our apprehension a piteous spectacle.

Mr. Sargant, in publishing the book from which we merely shall derive a character, in place of attempting a narrative, appears to have understood his subject, if not to have altogether fathomed its depths. The story of the Socialist factory at New Lanark is full of strange incoherences. Mr. Dale, its proprietor, was a Glasgow Presbyterian,—a clever man, who had been among the earliest to co-operate with Sir R. Arkwright in introducing that inventor's machinery into Scotland. Mr. Dale was, probably, a half-Quaker. Miss Dale chose to marry Robert Owen, her father's young Welsh foreman—for we are by Mr. Sargant explicitly told that she did what was equivalent to "putting the question." On the man's side there were subordinate position and "ideas"; on that of the woman, was the pride of the daughter of a master-manufacturer. Yet after Miss Dale had subsided into Mrs. Owen, little or nothing was thenceforward heard of her, either as his helpmate, or as in any form influencing the destinies of New Lanark. Dale sold the concern to Owen & Co.,—for Owen had managed to inspire shrewd capitalists and solid men with trust, and set the factory a-going on new principles of administration.

Strange—to continue—the upholders of this young, sceptical Robert Owen were Quakers. Their sect we know had long ago worn off that elder martyr and aggressive spirit which made its preachers thrust themselves into "steeple-houses," to insult the man in the pulpit, and had long ago allowed its wealthy members to circulate, to fraternize, to reciprocate with the sincerely religious members of other communities. Among Owen's partners were those cultivated people, the Walkers of Arno's Grove (well known to botanical students of former years), and William Allen, the philanthropist, whose *Memoirs*—a curious mixture of sectarian jargon and worldliness—tell us how one day he was in "a low spot,"—how, on another, he impressed the Emperor Alexander of Russia with the saving truth of the "Friends' principles."—So bewildered, by the way, was this good vain Non-conformist by his intercourse with Royalty, that on returning from Russia he is known to have said, in Quaker society, "*Alexander is one of us.*"—How Owen's partners could so long wink at the dancing and be deaf to the singing, which formed a part of his educational practices and processes at New Lanark, though temporarily successful they were,—it is difficult to conceive; seeing that, at the period in question, 1812 to 1819, the ascetic ordinances of Quakerism had by no means been resigned. A musical instrument in a staid house was an abomination; play-books were expressly denounced in the code of discipline;—neither had Mr. Hullah nor Mr. Hickson done his part in reviving the old genial art of singing as part

of an Englishman's training. The scene, too, of Owen's labours, to make difficulty more difficult, was severe Scotland. Lastly, the sceptical opinions of Owen were no secret. He was too complacently content with them not to share them with every one—had no guile, no management, no disguising. Taking all these circumstances into consideration, it must strike the loosest summer-up of evidence, that nothing but some vital truth in the scheme, some remarkable sincerity in the man, could have kept New Lanark, as managed by Robert Owen, so long before the eye of the public as it was kept. But it is no less clear and instructive—not merely from this book, but from universal history—that elements of failure and evanescence cankered both the man and the scheme. Showy and inviting as New Lanark was for some years—to a degree which it would be hard to make any one now believe—an object of curiosity and pilgrimage to such philanthropic princes and people as helped the Wilberforces and the Frys in their works of hope and mercy; after a time there came dissensions, backslidings. There was somehow not money enough to carry out the idea;—and then the worthy Quakers waked to a sense of the harm of the singings and dancings. The partnership was dissolved; and from that dissolution forward to the end of his life, the importance of Owen, as a man who could make his mark on the world, steadily declined. He had still more than a quarter of a century to live; but he was embittered by no sense of failure, no fancy of wasted powers. Round and round, within the circle of his own favourite dogmas and principles, he went again and again; if compelled to wait, entirely satisfied that waiting was best; if cheered with some unforeseen recognition, just as enthusiastically assured that the moment was then. For one so audacious as Owen was in attacking opinions which so many religious and grave persons have agreed to respect, his gentleness, his acquiescence in his own lot, amount to something which always must and will have no common attractiveness to all students of character.

These, nevertheless, must not overlook that last phase through which the old, sincere, deluded man passed when the powers of his mind began to give way,—his implicit subscription to all the supernatural pretensions which modern brain-sickness has conjured up. Surely the rebuke of such an example should not be lost on any man or missionary, when in the plenitude of energy and the intoxication of persuasion he is disposed (whatever be his creed or no-creed) to cry "I am infallible!"

We have insisted on merely a few old truths, as illustrating the "rise, decline, and fall" of a remarkable philanthropist, in preference to telling a tale which contains little that is new or that can amuse. In truth, the pre-occupation of Owen by certain ideas precluded his breaking out into such humours, fancies, unexpected sallies, and singular associations as make a man's life various and acceptable to a biographer. Some one said of a great sanitary authority, "*He is always up to his neck in a drain!*" Owen was always wandering backwards and forwards in a social parallelogram. In society he was singularly wearisome—for ever bent on expounding, or explaining, or enduring—without lightness or humour—and with only that one inconsistency which changed, as has been said, the young Sceptic into the old Spirit-Rapper!

Scotland in the Middle Ages: Sketches of Early Scottish History and Social Progress. By Cosmo Innes. (Edinburgh, Edmonston & Douglas.) THE name of Cosmo Innes is known to the antiquaries of Scotland. His volume is com-

posed of a course of Lectures, which its author, as Professor of History, delivered to a class in the University of Edinburgh, and which he has since been induced to publish. His object, he tells us, is to impress upon historical students in general that which he had already impressed upon his Edinburgh class,—the advantage of studying history in its original records; and a very praiseworthy object it is. His course is restricted to the history of Scotland during the middle ages, commencing that period with the age of Charlemagne; though his illustrations of Scottish history begin more properly with the Norman Conquest of England. In fact, before that period, the annals of Scotland are very vague and obscure. In his introductory matter, Mr. Innes enters briefly into the history of the various races which combined to form the population of Western Europe in the age of Charlemagne. The choice of the age of Charlemagne as a starting-point is, perhaps, an arbitrary one: it was the era of a great change in the social history of Continental Europe, but it forms no such period in the history of our island. This introductory matter occupies the first two chapters or lectures; the third gives us a general view of Scottish history from the Norman Conquest to the reign of David the First, and includes a very good account of the Culdees and of the earlier character of Scottish Christianity. The reign of David, which formed a great era in the constitutional history of Scotland, furnishes the occasion for a sketch of its feudal condition and institutions, and some of these are subsequently described in more detail. Consecutive chapters are devoted to the subjects of the Scotch Burghs; the Vestiges of Ancient Law, which continued to exist after David's accession; the Ancient Constitution of Scotland; Early Dress and Manners; Language and Literature; and Architecture and Arts connected with it.

The author, in his Preface, calls the chapters "Sketches," and as such we must, of course, take them. A class in a university, where lectures on the early national history are somewhat new, must have felt in them a laudable interest; at the same time, we cannot deny that they are slight sketches, and sometimes hasty. The Professor falls into errors, not only of detail, but sometimes in matters of higher import than mere detail. When Prof. Innes, page 15, tells us that "we owe to them (the Moors of Spain) our modern system of arithmetic, and our earliest acquaintance with astronomy," we are inclined to demur. Our system of arithmetic was not derived from the Moors, but from the later Greek and Latin schools, and certainly there was some knowledge of astronomy long before the West received any notions of science from the Moors. There are, in fact, during the previous period, great names in mathematical and astronomical science. At page 42 we are told, "In Wales the Romans never had much footing." Surely, in this instance Prof. Innes has spoken on a subject which he has not studied very closely, or he would have known that there is hardly a recess in Wales which is not overrun with Roman roads, and that the whole country is scattered over with the traces of Roman towns and Roman villas. One Roman road, at least, advances in zigzag over the very summit of Cader Idris, other Roman roads traverse the wilds of Snowdon, and they are found in districts where at present hardly a foot falls; and the traces of Roman mining operations are found everywhere. Equally inaccurate, we believe, he is in his statement at page 54, with regard to the Anglo-Saxon colonization of our island, that "the land at its first conquest, and, perhaps,

for some short time afterwards, belonged to the people in common." Nothing seems more clear than that the first principle of the Teutonic conquests of the Roman provinces was the division of the conquered territory among the chiefs and their followers; and we think that he has quite misunderstood the foundation of the Anglo-Saxon system of land rights, in supposing that it depended upon this theory. No doubt, a very large portion of the lands was reserved for the chiefs, and for those who became kings, and perhaps for public purposes, and grants of these at a later period gave rise to land rights which were quite unknown at the time of the first settlement. Again, we are rather surprised when Prof. Innes, enumerating the incentives to the Norman Conquest, tells us that "every man had heard of the riches of England... its lordly castles and fat monasteries." We will not speak of the monasteries of Saxon England; but, although we know that every Saxon had his home, it is the first time we have heard of his "lordly castle,"—a thing we have been accustomed to consider as characteristic of Norman rule. Little slips of this kind are rather numerous in the book before us, and we will not follow them up any further. The last chapter, or lecture, treating on the Chronology of Architecture, is, perhaps, the least satisfactory; but we shall only take notice of one part of it. We are told that "the first period of our architecture has been usually named the *Norman*, and, perhaps more appropriately, the *Romanesque*. It came into England, as is now admitted, a short time before the Norman Conquest." We would willingly ask—Who has made such an admission? The Continental architectural antiquaries have adopted the term *Romanesque* for the early mediæval circular-arched style of architecture, because it was, no doubt, a mere imitation, or continuation, of late Roman architecture, and though it extended through a long space of time, and presented various modifications, it was not distinguished by any very strongly marked periods. This was not the case in our island, where our first period of mediæval building was the imitation of Roman buildings, as they existed here, by Anglo-Saxon architects. This style, probably, underwent modifications by the introduction from time to time of builders from Gaul, where the progress of architectural design had been going on quite independently of its progress in England. When the Normans came in here, and introduced their architecture, their own writers tell us that it superseded a Saxon style, which was entirely different from it. Now, as all this previous style, or these previous styles, had been characterized by the same character of circular arches,—or, in other words, by the same imitation of Roman building, the term *Romanesque* would, in this country, be very vague and unmeaning, and we are obliged to divide the class of building which would come under the title on the Continent, into, at least, two styles, the Anglo-Saxon and the Anglo-Norman, or, if you like, simply Saxon and Norman. Now, the architecture of Scotland, of which Prof. Innes is speaking, was, doubtless, imitated from the Norman, and not a direct representative of the Continental Romanesque. We do not think, with him, that it would be "more appropriately" called Romanesque, because that would leave us entirely in the dark as to its real character.

But, laying aside these minutiae, we will point out a question of more importance, in which we think Prof. Innes is rather obscure—that of the mutual relations of some of the classes of society. We may speak particularly to the question of the servile class. We can hardly think that "their legal name

of *nativus*, or *neuf*, which I have not found but in Britain, seems to point to their origin in the native race, the original possessors of the soil" (page 141). There can hardly be a doubt that the idea intended to be implied by the word *nativus* was simply that of their existing relationship to the ground on which they were born—that of human stock born on the land and attached to it. In the complicated social relations of the middle ages, there had arisen a great diversity of serfs and of servile tenures; but we cannot doubt that Prof. Innes is in error in supposing that a serf whose freedom was bought by a burgess of Berwick in 1247, and who is called in his charter of emancipation *prepositus* (page 143), was "alderman or bailie of the town of Berwick." It was one of the most important of the fundamental laws of the mediæval burgh, on one hand that none but freemen could hold any municipal position in the burgh, and on the other that a mere residence in the burgh implied and even created freedom. This was a point on which the old municipalities were especially tenacious. If a serf escaped from the territory of his lord, and resided in a burgh undisturbed a full twelve-month, that is, a year and a day, from that period he was looked upon by the law as a freeman, and he might then, and not before, be inducted to any municipal liberties. To give a municipal office to a serf would be simply a breach of the freedom of the burgh. This principle is clearly set forth in the Burgh Laws of Scotland, and is quoted from them by Prof. Innes himself; and in another part of the book we are told of the high position and importance of Berwick among the Scottish burghs. We believe, therefore, that in the case just quoted, the word *prepositus* must have a different meaning to that which he here gives to it, or that the character of the transaction is misunderstood. Prof. Innes is also, we conceive, quite wrong in his notion that the term *probi homines*, applied to the twenty-four members of the municipal council of a burgh, was a mere epithet expressive of their personal character (page 156); for it was certainly used as a title,—as a distinction of municipal rank.

In spite of a greater number of errors of this kind than we like to see in a book of this description, we cannot but recommend it to our readers as a creditable work, and as making a step towards a more judicious investigation of the early and mediæval history of Scotland than we have yet seen.

Recollections and Private Memoirs of Washington, by his adopted Son, George Washington Parke Custis; with a Memoir of the Author, by his Daughter; and Illustrative and Explanatory Notes, by Benson J. Lossing. With Illustrations. (New York, Derby & Jackson; London, Low & Co.)

In this pile of biography, consisting of two lengthy memoirs, numerous minor sketches, and a needless burden of explanatory notes, there is scarcely anything worth recording which has not again and again been put before the public. The three authors have laboured to little purpose. Of Mr. George Washington Parke Custis even his daughter cannot find much to say in the way of praise, except that he was an amiable and pure-minded man. The son of John Parke Custis, and grandson of Daniel Parke Custis, whose widow took George Washington for a second husband, he was left an orphan when only six months old, and was adopted as a son and heir by his grandmother's husband—the famous first President of the United States. A well-educated and kindly man, he dabbled in literature and the fine arts,

wasting his time in scholarly indolence. Once in his life he exerted himself and wrote "a two-act drama, with two songs and a finale, called 'North Point; or, Baltimore Defended,' the whole completed in nine hours"! He published some articles entitled 'Conversations with Lafayette,' and a series of sketches, called 'Recollections of Washington.' He made, moreover, a few public speeches; presented a ring to Lafayette at Washington's Tomb; and in his old age, turning historical painter, produced six execrable daubs, illustrating revolutionary battle-scenes. Such being the sum of this gentleman's achievements, it would seem that he scarcely merited biographic honours. He certainly did nothing worthy of record, and his claim on public interest as a member of Washington's family is very slight,—as he had not a drop of the President's blood in his veins.

So much for that portion of this bulky and uninteresting volume that relates to the memoir of Mr. George Washington Parke Custis. A few words must now be said about his 'Recollections of Washington.' The series of sketches constituting the 'Recollections' appeared in the newspapers many years since, and are now for the first time collected and reprinted. Their scanty information relative to Washington has long been public property, every line of them that could be turned to account having been woven into the biographies of the General by Jared Sparks and Washington Irving. The sketches themselves are truthful, and, as a consequence of their truthfulness, dull. All the many attempts made to throw a halo of romance about the private life of Washington have failed. Apart from his public career, he was as uninteresting a character as one can easily conceive. Cold, prudent, plodding, a painstaking farmer, fond of field-sports, and highly respectable, he was a type of a sober, well-disposed country gentleman. His appearance was very imposing, and on horseback he looked "a king of men." But notwithstanding his "grand air," he was little calculated to shine in society. His early education had been picked up at inferior schools, and he had not done much to supply the deficiencies of juvenile training. He had no wit, no humour, no readiness in conversation. Sound common sense (as we are wont to name about the most uncommon of faculties) was his distinguishing mental characteristic, just as inflexible probity was his great moral endowment. He had not the genius requisite for a brilliant speaker; but as he never spoke on any subject until he had conscientiously considered it from every point of view, and as he brought to the consideration of a public question the same practical sagacity which he displayed so successfully in the management of his private affairs, he never opened his lips in debate without exercising great influence on his hearers. The secret of his glory lies in the fact that his sterling honesty placed him high above the pettiness of personal ambition. Raised in the troublous times of revolution to the position of Dictator to a powerful people, he kept unbroken the trust reposed in him by his fellow citizens. It is no detraction from his merit to say that any other course would have led him to ruin,—that a career of successful usurpation was an impossibility to any adventurer amongst the American colonists,—and that had any set of infatuated partisans succeeded for a day in establishing a Washington dynasty, it would have been speedily swept away by the combined forces of the Republican and Tory parties, and the cause of liberty in the revolted colonies would have lost that invaluable moral support which it enjoyed in every civilized country of the world. But honour, not less than prudence, precluded Washington from entertaining

any foolish design of personal aggrandizement. After a long experience Jefferson said of him, "His integrity was most pure; his justice the most inflexible I have ever known,—no motives of interest or consanguinity, of friendship or hatred, being able to bias his decision." And in consequence of this integrity, he was "the only man in the United States who possessed the confidence of all, there being no other man who was considered as anything more than a party leader." He was surrounded by more brilliant men, but out of them all—orators, wits, scholars—there was not one so fit to be trusted. Politicians of every school knew that he was a plain, sober, guileless gentleman, who would to the best of his ability fulfil his instructions, but could be induced to exceed them by no bribe of fame, or power, or flattery. Few public characters have been so fortunate as Washington. The sympathy which men of generous natures throughout Europe felt for his cause took the form of enthusiastic admiration of the man; and when, his work accomplished, he returned to the position of a private citizen, in every quarter were resounded the praises of one who, with unprecedented magnanimity, had declined to seize a crown that he might (as it was erroneously imagined) safely have grasped. Lord Erskine said that he could not reflect on such a character without a sensation "of awe"; and Lord Brougham has spoken of him as "the greatest of great men." The philosophic moderation, however, that elicited these eulogies, consisted solely in freedom from a foolish ambition, that could never have attained its object.

It would have been well for Washington if his imperishable fame had been left to the guardianship of grave historians. Had he lived before the days of "Ana," he would not only have stood out to posterity as a patriot of colossal proportions, and shaped in classic mould; but imagination, decking him with charms he did not possess, would have attributed to him genius and culture equal to his moral worth. Unfortunately, he lived into these modern times, when every person of mark (and often of no mark) has his private life photographed for the amusement of the curious,—when a biography is nothing more than a testimony to personal respectability, and takes its place amongst family treasures with portraits by Lely and Sir Joshua, royal commissions to raise troops, and confidential letters from Prime Ministers. No prudent admirer of Washington would have dragged his domesticity into the light. It was thoroughly respectable. Scandal finds in it nothing to censure or ridicule; but it was a most commonplace, ordinary sort of life,—and Washington appears in it nothing more than a commonplace, and we may add dull man. He hunts, shoots; is a careful man of business, a laborious farmer, and an economical head of a sufficiently imposing household; but on no occasion does he give utterance to a sentiment that one would not expect to hear from the lips of any illiterate, right-minded tradesman. With singular bad taste, the Washington enthusiasts brought the general's mother (as Barnum did his aged negress) into a blaze of notoriety, and endeavoured to puff her off as a miracle of feminine excellence. The readers of Mr. Custis's 'Recollections,' and Margaret Conkling's 'Memoirs of the Mother and Wife of Washington,' must have smiled at the facts adduced as evidence that "the mother of Washington" was an example to her sex. She was a majestic-looking old lady. She early inculcated the duty of filial obedience in her son's mind. She used to manage her farm herself, and ride about the estate, giving her orders. Once, when her agent had failed in obedience

to her directions, she lost her temper, and said—"Pray, who gave you any exercise of judgment in the matter? I command you, Sir; there is nothing left for you but to obey." What a remarkable anecdote! The words are exactly what any little farmer's wife, in her dairy or poultry-yard, would use when scolding a negligent servant. When Lafayette called on the lady and suddenly came upon her in her garden, "clad in domestic-made clothes, and her grey head covered by a plain straw-hat, she saluted him kindly, observing, 'Ah, Marquis, you see an old woman; but come, I can make you welcome to my poor dwelling without the parade of changing my dress.'" Mr. Custis is perfectly lost in admiration of his hero's mother on this trying occasion. A woman of a less lofty nature, he evidently thinks, would have run off hurry-scurry from the live Marquis, thrown aside "the domestic-made clothes," and "plain straw-hat," put on her best brocaded silk dress and newest cap, and then have returned to welcome her guest. To us it appears that an ordinary country lady would have done exactly what old Mrs. Washington did—have apologized for her costume. One a little above the ordinary standard of refinement would have stretched out her hand, said "I have great pleasure in seeing you," and have neither alluded to nor thought of her dress. How unreal was the outcry made a few years since about "the mother of Washington,"—how little the Americans themselves sympathized with it, although they were willing to use it for a day as a topic of conversation and an excuse for a burst of holiday-making,—may be seen in the fact, that the monument to her memory, the corner-stone of which was laid (May, 1833) by President Jackson, in the presence of an immense concourse of people, and with all the pomp and uproar of military and civic processions, has never been finished!

That Washington in the present biography is no agreeable companion, we would not lay to the fault of the compilers. The cordial, affectionate Washington Irving, using the same materials, failed to give a pleasant colouring to his pictures of the hero's privacy. The defect lay in the subject—not the painter. Distinguished by personal endowments, and illustrious by his achievements, he was in society little better than "a wet blanket"—incapable of originating thought, or appreciating humour. Turn over Dr. Schroeder's 'Maxims of Washington,' and what dreary commonplaces they are!—at the best mere respectable truisms! It is the same here. We have two chapters on his "portraits"—not one of his sayings. We look in vain for the brief, bold, incisive criticisms, the epigrammatic flashes, the wise, pertinent gossip about men and manners and institutions, history and private life, which one finds in every book of "Ana" about Napoleon the First, or that best of talkers, our own old Duke. Washington is cold and pulseless. He called his soldiers "poor fellows" when he saw the bloody traces of their bare feet on the roads; he once gave a coin to an old soldier; and he even shed tears when he took farewell of his dying mother. Hard and passionless must the man have been whose biographers dwell on such incidents as proof that he had a humane disposition.

His letters to his step-son, John Parke Custis, and his biographer and adopted child, George Washington Parke Custis, will not raise his character as a man either of intellect or feeling. In his correspondence with the former, he appears as a shrewd, painstaking man of business, writing about the profits and losses of his undertakings in the tone of a Norfolk breeder making similar revelations to a friend

fixed in the Suffolk clays. In his epistles to the latter he appears in the light of a stern and niggard guardian. A greater contrast cannot be imagined than that which exists between the letters of Washington to his youthful heir and those of Sir Walter Scott to his son. Educated himself very imperfectly, without any of the advantages which his mother's wealth could easily have provided for him, and which (had she in truth been the superior woman her idolators would wish us to believe her) she would have procured for him, Washington displayed no anxiety that the future possessor of his estate should be a man of sound and liberal culture. Young Custis was sent to college—not to study classic literature and enrich his mind with philosophy—but to acquire French and Land-surveying, *because they would be useful to him*. His station in life, as the adopted child of the most eminent citizen of a great country and the heir to great opulence, being considered, the youngster was certainly treated by his benefactor with a parsimony bordering on downright stinginess. Imagine a young man of such condition, at the age of seventeen years, writing the following letter of apology—for buying an umbrella!—

"Annapolis, July 23, 1798.

"Dearest Sir—Since my last I have collected all my accounts, which I transmit for your perusal. The only article I apologize for is an umbrella, which I was unavoidably obliged to procure, as I lost one belonging to a gentleman. College breaks up on Saturday, and I shall be ready at any time that you may send. I will look over everything belonging to me and have them adjusted. I am very well, and at variance with no one, so that I shall leave this place just as I first entered it. Believe me, dearest Sir, sincerely and affectionately yours,

"Geo. Washington, Esq."

GEORGE W. P. CUSTIS."

The same niggardliness in money matters peeps out in several other passages of these letters, which the friends of Washington would have shown a wise discretion in not permitting to see the light,—as, at least, they relate only to such matters as the public have no right to pry into. It has been with justice said, that no man is a hero to his valet,—because the valet is a valet. But the insignificant and petty details of a great man's life ought not to be recklessly offered to public observation. The valets will of course exult over them; but those of gentle nature will be pained at the exposure.

A Digest of the Vital Statistics of the European and Native Armies in India, &c. By Joseph Ewart, M.D. (Smith, Elder & Co.)

TIME was when a year or two was the average duration of a soldier's life in India. Short, indeed, was the shrift of the European before the amalgamation of the Two Companies; and even throughout the greater part of the next century the Englishman's career in India would be best described, in Japanese phrase, as the Happy Despatch. Heat, drink, and debauchery did their work with fearful rapidity, and condensed the four last ages of man into one short day. A blessed change has come over India in this respect, and, as has been proved by the experience of the last month, thousands of private soldiers may serve for some years in India, and return with unimpaired vigour to rejoin the ranks in this country. Yet, it is only necessary to read the volume of statistics which Dr. Ewart has so carefully compiled, to be assured that much may, and must, still be done to improve the European soldier's health in India. To quote the words of this author, "If a similar state of things is permitted to continue, the future yearly loss to strength by deaths and invaliding arising from avoidable disease, out of

a given strength of 75,000 men (which may be regarded as the permanent European garrison of India), will amount to a round total of 3,473 trained, disciplined, and effective soldiers, composed of the best material to be had in Christendom. The annual damage in money amounts to 347,300*l.*, valuing each man at 100*l.*" A still worse view of the vital statistics of the European army in India is obtained if we regard the fact that 94 per cent. of that army "disappear from the ranks before they have arrived at the prime of life, or thirty-five." And this statement by Dr. Ewart derives confirmation from one made by Sir A. Tulloch, that "amongst British officers and soldiers of the Queen's and Company's armies serving in the East Indies, there occurred from 1815 to 1855 inclusive, a total mortality, exclusive of casualties, of about 100,000 men, the greater portion of whose lives might have been saved, had better localities been selected for military occupation in that country."

Statements, such as those just cited, might well cause deep discouragement, if not absolute despair, as to the well-being of our troops in the East, were it not for certain considerations we are about to adduce, and for the proof everywhere exhibited in Dr. Ewart's pages, of recent amelioration in the European soldier's health while on Indian service. Thus, taking the forty years from 1812 to 1852 in quinquennial periods, we find the per centage of deaths to strength among the European troops in Bengal has decreased from 9.65 to 5.58, and in Bombay, in the thirty years from 1822 to 1852, from 8.00 to 2.86. Nor must it be supposed that Government has not been anxiously alive to the welfare of the European soldier. On the contrary, enormous sums have been and are expended on his comfort. Dr. James Ranald Martin, in his 'Influence of Tropical Climates,' quoted by Dr. Ewart, mentions the astounding fact, that from 1757 to 1835, no less a sum than seventeen millions of pounds sterling were expended on barracks at Bhubanpur, and hospitals for European troops in Bengal. This great fact is doubly significant, as showing on the one hand the strong anxiety of Government to protect the soldier, and on the other the ignorance and want of judgment which has hitherto to a great extent paralyzed the benevolent intention; for in 1835 these costly edifices had to be abandoned on account of the unhealthiness of their site. The same want of judgment is as unmistakably set forth by a table supplied by Dr. Ewart at pp. 15, 16. Hence it appears that at Haidarabad, in Sindh, the place selected by Sir C. Napier for costly European barracks, the per centage of deaths to strength was 23.52, whereas, at a healthy station, as Rawal Pindi, it was but 2.76.

Government, then, is not indifferent to the health of the European soldier in India, nor stinting of its money to secure his comfort; but it acts blindly, and so foils its own exertions. And this leads us to the all-important suggestion which Dr. Martin first made, and Dr. Ewart repeats. The army of each Presidency should have attached to it a medical officer of health, a man of first-rate ability and experience, whose advice as to the location of European troops, and all that concerns their hygiene, should be law. What such a man might effect will be apparent if we admit but a tithe of the statement made by Dr. Ewart at p. 92, as to the grand cause of disease among our European troops in India. He says:—

"If, then, this additional statement be really true (which, I think, it will generally be admitted to be), there is no doubt that the average standard of health of our race in this country would bear comparison with that of any race upon the face of

the civilized world, or of any people in Europe, provided the sources of malaria were dried up."

Malaria, the great enemy of the European soldier, is not inexpugnable. Dr. Ewart has shown that by a careful choice of sites for encampments and barracks, by draining, entire removal of vegetable and animal matter likely to decay, and by making plantations at proper distances, in the face of poisonous winds, malaria may be extinguished or averted. But while these prophylactic measures apply especially to the plains, it must not be forgotten that nature has furnished us with innumerable sanatoria, dotted over India, in the solitary peaks, as well as mountain ranges, presenting a climate most favourable to Europeans, and which ought to be the sites of our principal European garrisons. No European regiment should be kept more than two years in the plains, and, having been relieved, should then pass an equal or longer time in a hill climate. What this would accomplish for the health of the European soldier may be gathered from the fact that, as things now are, in Bengal, where malaria is most rife, the proportion of mortality to strength is 62 per cent. greater than in Bombay, and five times as high as in Madras. From this it may fairly be inferred that by locating European soldiers in the hills the mortality would be ten times less than it now is. Add to this care in location such expedients as would substitute interesting employment for ennui, and hope of return to his mother-country for the sickening despair which has so long made the Englishman a slayer of himself, and we may well believe, with Dr. Ewart, that "the average standard of health of our race in India would bear comparison with that of any race upon the face of the civilized world."

NEW NOVELS.

Hulse House: a Novel. By the Author of 'Anne Grey.' 2 vols. (Saunders & Otley.)—Not many of our readers will be able to recollect Anne Grey. Charming as she was, she must be the mother of stalwart sons and lovely daughters, who have each and all had their own romance of life, and married their respective heroines and heroes; and if "sweet Anne Grey" still lingers in this lower world, it is, it can be, only as a GRANDMOTHER. Yes! "to this complexion" even heroines whose true love has "drawn iron tears from critics down" must come, unless their romance was "nipped untimely short" by cold or consumption, or any other delicate ailment of which heroines are allowed to die; but if their story has ended happily, it is only as respected grandmothers that they can hope to survive. Melancholy reflection! "Banquet-hall deserted," "garlands dead," and all the rest of it:—verily it is a sobering reflection to have the memory of an ancient heroine evoked so many years after her novel was printed, published, and had passed away! In 'Hulse House' Mr. Lister introduces us to a fresh set of gentle, womanly heroines, and very erring, faulty men for heroes; but whom, nevertheless, the heroines love, and make themselves miserable about, and are a great deal too good for; nevertheless they marry them, and make their husbands happier and better men than could have been achieved under any other process. The story of 'Hulse House' is very simple; the interest turning less on incident, of which there is not much, than upon the delineation of strong feeling and vehement emotion at work under the surface of conventional life and manners, controlled by them even at the very crisis of fate, so that an ill-judged expression, or a look or gesture too much or too little, is never allowed to betray the heart that is aching below. On many occasions this conventional reticence is carried beyond the bounds of common sense, and the greater is often than once sacrificed to the less; still there is a delicacy in the story of 'Hulse House' which we miss in the outspoken, unblushing demonstrations of human nature in all its

aspects, which is the fashion in novels of the present day. Lucy Crofton is neither brilliant nor clever; and we cannot give our sanction to the old romantic machinery of the "secret promise," to which she sacrifices not only her own happiness but that of the excellent young man who wants to marry her; but there is so much gentle goodness, and self-denial, and simple unconsciousness, that Lucy Crofton has a charm for us which heroines of much higher attainments often fail to exercise. 'Hulse House' is a very mild novel—so mild, that readers accustomed to French novels will wonder how it came to be called a story at all. Nevertheless, there is the charm of refinement and good-breeding, and the total absence of vulgarity in any shape—*c'est beaucoup!*

Leonore and the Little Countess: a Tale. By the Author of 'Gwen,' &c. (Bentley.)—When we say that this tale is up to the average standard of the flimsier sort of Circulating-Library literature, we give it more praise than we ought, and more blame than we could wish. It would be difficult to imagine anything more ridiculous, both in outline and detail; but at the same time its pages are pervaded by a feminine delicacy and a graceful foolishness, that almost render insipidity piquant. The author's view of life is the romantic one of a very young young lady. The basis of the story is a fervent friendship between Leonore and the little countess Nadine,—who are both nearly fourteen years of age. The countess Nadine is a rich heiress; Leonore, the humble friend, is poor and of plebeian extraction, an orphan relative of the Intendant of the countess's estate. Nadine has little beauty and less health; Leonore is lovely and strong, both in person and mind. In this arrangement the reader is led to see the working of the compensation system, so favourite a theory with enthusiastic lady-apologists for the ways of Providence. Each of the young ladies has a cousin—Nadine's cousin being Count Adalbert (*etat*. 15), and Leonore's being the surly steward's son, Karl Körner. Such are the principal puppets. Now for the play. At the advanced periods of life already mentioned, Count Adalbert falls in love with Leonore, and Nadine with Count Adalbert. Karl Körner also forms a lasting attachment to Leonore, but little is heard of it or him, as he is a vulgar, clownish young gentleman. Years pass on, and having attained twenty years of age, Count Adalbert finds he had a soul above Leonore, just as Leonore discovered she has a soul above Karl Körner. What is to be done? To arrive at a happy adjustment of affairs, some one must be put out of the way. A nunnery, the old orthodox lumber-room for novelists to pack their used-up furniture in, is called into requisition, and Leonore enters its walls (*etat*. 20), after having had her "abundant tresses of long black hair" cut off by a priest's scissors,—an operation that is performed in the presence of a brilliant congregation, and causes Count Adalbert (present amongst the spectators) to faint away. Five years after Leonore has taken the veil, the Countess Nadine marries Count Adalbert, and looks forward to enjoying herself on earth, just as her dear friend Leonore hopes to enjoy herself in heaven. What becomes of poor Karl we are not informed. He is dropped out of the story, as a vulgar little boy ought to be. The drollery of this child's-play is, that the author evidently has not designed her story for the amusement of children, but regards it as a veracious picture of life.

Influence; or, the Sisters. By Albyn Locke. (J. Blackwood.)—There are indications by which we should imagine 'Influence' to be a first attempt; but the story is very readable. It is carefully written; the object good and well kept in view, without, however, being pedantic or obtrusive: the observations and the moral inculcated are excellent. The story has the great advantage of being well kept in hand, and not allowed to go into diffuseness. The character of Ethel, her girlish love and womanly awakening, are extremely well done.

The Living among the Dead: a Story founded on Facts. (Hall, Virtue & Co.)—The 'Living among the Dead' is not a pleasant book: the style is hard and crude; the story is confused, and not well elaborated. The reader is perplexed amongst the different characters, and is puzzled to know who

is alive or who is dead; for the past and the present are so mixed up together, that it is difficult for even a practised reader to know which is which. The gist of the story is, apparently, to show the very unsatisfactory state of "things as they are," especially in the Church. But the book, whatever may be its purpose, and although there is a good deal of ability lying loose in it, is not interesting—not one likely to attract general readers.

The Stepmother; or, Will She be a Nun? By Florence. (J. Blackwood.)—'The Stepmother' is a romantic and not very well-written story, which turns on a young lady with impulsive feelings and a bad temper taking refuge in a convent in haste, there to repent at leisure, finding it much easier to get in than to get out. There are the usual adjuncts to the Protestant interest, in the shape of an unscrupulous and cruel Lady Superior,—a base priest acting under her influence,—a false friend, who first tells a false tale to separate the young lady from her lover, and then lures her to the convent, where she is subject to the penal discipline of a damp dungeon, close confinement, and short commons, till she is happily rescued and redeemed from the errors of Popery. It is a story that the fanatics may admire, and which readers with common sense and moderate sensibilities would find foolish. As mere critics, we can only say that we consider 'The Stepmother' to be a crudely written, improbable story. The Catholic part of the machinery has been used so often that it ought to work more effectively by this time, or be considered as worn out.

OUR LIBRARY TABLE.

The Poem of the Book of Job done into English Verse. By the Earl of Winchelsea (late Viscount Maidstone). (Smith, Elder & Co.)—We cannot because of an Earl's coronet, a seductive type, a satin page of excellent proportions, and an ornamental binding in the best possible taste, take back what was said a few weeks ago concerning the mistake involved in every attempt of the kind here made. There may have been no meditated irreverence, but there is a tacit declaration—"I am able to mend or make easy the Bible." Our objection, it is needless to say, cannot apply to translations of those Service-portions of Holy Writ, the Psalms, transferred from the Israelitish to the Christian temple. Yet, even in these, the prose of the English version is, to our ear, more poetical than the verse of Sternhold and Hopkins, Tate and Brady, or Merrick, or Ogilvie, or any other of the metrical professors who have arranged the original text. What rhyme could add stateliness to the prayer of Solomon when dedicating the Temple? or a requiem-tone to those passages from St. Paul's Epistle to the Corinthians which have been enwrought into the burial rite of the Church of England? We could adduce a hundred other instances to illustrate the consistency of our objections, which are no crotchets snatched up for a peculiar occasion,—so much as convictions which we have entertained ever since we were able to think, feel, and hearken out for poetry. If the Earl of Winchelsea has not done so well as some, he has succeeded far better than many. We do not quarrel with him for a declaration like the following:—"Great as the Biblical translation of this poem is, and an imperishable monument of our language in its best day, it appears to me that some passages are obscure from the mere absence of poetical amplification, and others from the translators' ignorance of the local colouring of the East. When passages of this sort occur, I have taken upon me to open them out a little, or to paraphrase them slightly. I have also occasionally introduced cognate ideas." Does not the above paragraph tell the story of all attempts like this? His metre is one of the best—perhaps, the best—that could be chosen; the same ballad metre which, used for Biblical purposes, we recollect by that fine quatrains beginning

The Lord descended from above, and bowed the Heavens high.

—But when the best is said and sung, we hold the undertaking to be a mistake.

War Songs. By Capt. R. Compton Noake. (Edinburgh, Macphail.)—The author, in a note,

"fears that some of the Songs will not suit the airs for which they are intended, although written to the measure of the song named."—We have half a mind to hand over Capt. Noake to the Peace Society, since certain of his "war songs" have in them a tone of irritation and defiance which we cannot like. There is a line to be drawn, even in lyrics of this detonating class, betwixt courage and insult. What educated person has not laughed at the outburst, "I hate the French because they are slaves and wear wooden shoes"? Is there not some danger of our old pugnacity of spirit being revived, and of the blowing-up the fire of fierce antipathy, when the deed simply to be done is, to make sure that England's ancient bravery has not fallen into the plight of a weapon rusting on the wall of an armoury, should the terrible cry "To arms!" ring out! Braggish ought to have gone out with the *Bobadils*;—here it is not redeemed by any picturesque or metrical beauty in the lyrics about "home," or "woman," or "the festive glass," with which, according to antique fashion, Capt. Noake intersperses his *rub-a-dub* ditties!

The Scinde Railway and Indus Flotilla Companies, their Utility and Hollowness Demonstrated. By S. H. Clarke, in a Letter to Lord Palmerston. (Richardson Brothers.)—Mr. Clarke is the champion of the Oriental Inland Steam Company against the Sindh Railway and its appendix, the Indus Flotilla. He tells us that his "objections against the Sindh Railway are wholly free from personal considerations," but in the conclusion of his pamphlet he speaks as if he were connected with the rival scheme. Thus, he says, "On the Board of Directors of the Oriental Inland Steam Company we have many naval and engineering names of the highest authority." His advocacy, moreover, seems altogether too warm to be disinterested. Be this, however, as it may, his arguments seem to us by no means convincing. His chief objection to the railway is, that it involves transshipment, and that it is too expensive for the locality. In reply, it may be said that there is no reason why there should not be a railway all the way from Karachi to Multan on the one side, and Dédar on the other; that with a view to passenger traffic, the rail is far preferable to the river; and that for political reasons the railway ought to be made were it financially a dead loss, which there is no chance of its being.

The Future Government of India considered in its Relation to a Compact with its Native Subjects. By Major M. H. Court. (Allen.)—This pamphlet consists of five letters, originally published in the *Reading Mercury*, and here reprinted as Preface;—a short essay to prove that the Society for the Propagation of the Gospel ought not to interfere with the people of India, and as an Appendix, twelve chapters of Manu. Major Court recommends the missionaries to direct their attention to the "Lamprong, Battas, Rejangs, Dyaks, Alforns, and other denominations," on the principle of their need being greater than that of the Hindús, who are comparatively civilized, and whose Brahmans have an idea of the unity of God.

A Narrative of the Campaign of the Delhi Army. By Major H. W. Norman, Deputy Adjutant-General of the Bengal Army. (Dalton.)—This narrative has been published with the permission of the Governor-General, and contains in brief all the official facts concerning the capture of Delhi. If only for reference, it ought to be in every library, where there is a department for books on Indian subjects. On every account the siege of Delhi has an interest attaching to it which is quite unique; but viewed simply with respect to the number of casualties, this siege takes the first rank in Indian military operations,—our losses in killed and wounded amounting to no less than 249 officers, and 3,588 men! Major Norman's account is drawn up with great clearness; and he has proved that as no man surpasses him as a soldier, so he can well describe with the pen what he has seen accomplished with the sword.

The Garden that Paid the Rent. (Chapman & Hall.)—Four years of tutelage at Chatsworth, under Sir Joseph Paxton, qualified the writer of this volume, as he himself believes, to prescribe how the garden shall pay the rent. The garden is square, and the most is made of it with beehives,

cucumber pits, strawberry beds, peaches, and vegetables. It is an acre, and the rent is about 60*l.* a year. How the calculation stands must be ascertained by readers who put faith in the result as a possibility, and who intend that their time and trouble shall be represented in the garden ledger by ciphers.

The Gardener's and Farmer's Reason Why; containing Reasons for the Principles of Scientific Cultivation applicable to Gardening and Agriculture. (Houlston & Wright.)—The compiler of this volume undertakes to set forth, in brief and familiar terms, all that it concerns the agriculturist or the gardener to know. He has classified the various departments of the subject, and his explanations, covering as they do a very large space, are sufficiently lucid. Some of the illustrations are particularly well executed.

The Roman Republic; being a Review of some of the Salient Points in its History. Designed for the Use of Examination Candidates. By Horace Moule. (Bradbury & Evans.)—The plan of Mr. Moule has been to divide his subject into four departments, respectively headed, "Mavors," "Comitia," "Imperium," and "Minerva"; or, "The Wars," "The Laws," "The Public Offices," and "The Literary Works and Men." The idea has been worked out industriously, and the manual, though slight, is good as a specimen of history hot-pressed.

Anecdotes, Religious, Historical and Scientific. By Matthew Denton. Third Series. (Partridge & Co.)—This "Third Series" is composed of "moral and religious anecdotes," amid which we find the speech of Napoleon to his troops in Egypt,—the morality or religion being, in that case, somewhat difficult to discover. Also, we have the legend of Scanderbeg's sword, reputed to have cut down 2,000 men,—and of the electric telegraph,—and of a gentleman who lost the train, and, going by the next, was providentially smashed, as a warning against procrastination,—and of M. Mulet's artesian well,—and of Galvani's frogs,—and of the Indian who drank whiskey while he was drowning. Such collections are generally monotonous, and ballasted with a good deal of verbiage; nor is Mr. Denton's volume in this respect exceptional.

Stray Thoughts in Prose and Verse (Longman & Co.) is a tiny collection (apparently by a Lady) of innocent and pensive fancies, which have long been every lady's property,—it may be because they are so amiable.

Lyrics and Legends of Rome, with a Prologue and Epilogue. By Idea. (Chapman & Hall.)—The other day it was declared in this journal that England was never tired of reading about Italy.—"Be bold, be bold," in the well-known lines was followed by "Be not too bold!" England is sometimes tired of reading about Italy, when such a writer as "Idea," fancying himself ironical and Byronical, takes in hand the Eternal City;—and why should not the reader weary of the theme, when the writer proves himself so likewise? "Idea" cannot make up his book without dashing back to "Montem," at Eton, offering a legend of San Johann Nepomuk,—another of Aix-la-Chapelle,—and telling a story of "a frail sister," the scene of which lies not far from St. James's Hall, in Piccadilly.—*Italia Awakened*, a Poem, by Major Webster Gordon (Roland), is more "sad and civil,"—written in the *pseudo*-Spenserian stanza,—and neither unfeeling nor absurd, though it cannot take high rank.—In a Preface we are told, that it was written "at Cannamore, on the Malabar Coast, East Indies"—"a vile spot"—sent to Berners Street for publication, and that the writer has not had the opportunity of correcting his proofs.

From the press of MM. Poulet, Malassis & De Broise, Paris (London, Barthes & Co.), we have received three books of a past date, which we must dismiss even more briefly than other volumes which have appeared before us in the same category. *Essays on the Present Epoch*—[*Essais, &c.*], by Émile Montégut, are a series of reviews and criticisms, which most probably have been collected from the periodicals.—*The History of the Great Peasant War*, by Alexander Weill—[*Histoire, &c.*],—is a translation of a well-esteemed German book.—*Parisian Sketches, Scenes from Life*, are by Théodore de Banville—[*Esquisses, &c.*].—If they, too, as we suspect, have appeared elsewhere, they are not worth collecting into a volume, for many reasons.

LIST OF NEW BOOKS.

Bell's Principles of the Law of Scotland, 5th edit. by Shaw, 2*ss.*
Boucher's Country Pastor and his Flock, 1st Series, 2nd edit. 3*ss.*
Brazil, its History, People, Natural Productions, &c. 12mo. 4*s.*
Breuer's Theology in Science, 8vo. 3*s.*
Brougham's Law Reforms, with a Review by Wilmot, 4*s.*
Bucknill's Medical Knowledge of Shakespeare, 8vo. 7*s.*
Budge's (J.) Parochial Sermons preached at Barking Side, 7*s.*
Budge's (S.), Successful Merchant, Life of, by Arthur, new ed. 5*s.*
Burke's Selection of Arms Authorized by Heraldry, roy. 8*ss.*
Cartwright (Peter), Autobiography of, new edit. 8*ss.*
Chapman's Book, 8vo. 2*ss.*
Churchill's Theory and Practice of Midwifery, 4th edit. 12*s.*
Cliffe's Notes and Recollections of an Angler, 8vo. 5*s.*
Cousens's Book and Ye shall Find, Prayers for Two Weeks, 1*s.*
Cronhelm's Origin of the Belief in Predestination, 12*s.*
Detective's Note-Book, edited by Martel, 8vo. 2*ss.*
Ditching and Draining, Tables for Computing Work, 6*s.*
Following Fully, by Author of Whispers in the Palace, 2*s.*
Foulquier's Tom Rocket, 8vo. 2*ss.*
Froude's Hist. of England to Death of Elizabeth, Vols. 5 & 6, 2*ss.*
Goulburn's Manual of Confirmation, with Pastoral Letter, 1*s.*
Homer's Iliad, Books 1 to 8, Text of Kennedy, 2nd edit. 6*s.*
In Memoriam, 9th edit. 8*ss.*
Kemble's Church Psalmody, 3rd edit. re-arranged by Gledhill, 3*s.*
Latham's Opuscula, Essays Philological & Ethnographical, 10*s.*
Lillywhite's Guide to Cricketers, 1860, 8vo. 1*s.*
Little Builder, The, 4to. 2*ss.*
Macdonald's Lect. Sir Charles J. Napier, Conqueror of Scinde, 1*s.*
Matson's An Extract for Every Day in the Year, 2nd edit. 1*s.*
Miles's Plain Treatise on Horse Shoeing, 3rd edit. square, 2*ss.*
Morning Clouds, 3rd edit. 8vo. 5*s.*
My Mother, or the Child's Affection, 4to. 1*s.*
Nightingale's Mirror of Prophecy, 2nd edit. 8vo. 2*ss.*
Passing Thoughts on Religion, by Auth. of 'Amy Herbert,' n. ed. 5*s.*
Pepper's Journey from Kiev to Eaux-Bonnes in 1859, 2 vols. 2*ss.*
Pepper's Lectures on the Atonement, 8vo. 3*s.*
Pepper's Historic and Mental Inquiry, 12mo. 2*ss.*
Russell's My Diary in India in 1858-9, 4th edit. 2 vols. 12*s.*
Sargent on the Canonical Books of the Holy Scriptures, 10*s.*
Scott's Waverley Novels, Illust. edit. Vols. 19 & 20, 4*s.*
Railway edit. Vol. 20, 8vo. 1*s.*
Schnorr's Bible Pictures, 3rd Series, 4to. 1*s.*
Schuch's Practical Treatise on Savings Banks, 8vo. 12*s.*
Semi-Detached House, edited by Lewis, new ed. 8vo. 3*s.*
Shakespeare's Plays, by Staunton, Illust. by Gilbert, Vol. 3, 3*ss.*
Squires and Parsons, a Sketch for the Times, 8vo. 10*s.*
Tennant's Ceylon, an Account of the Island, 4th edit. 2 vols. 2*ss.*
Transactions of the Obstetrical Society, Vol. 1, 1859, 8vo. 15*s.*
Troublesome Kitten, or Never Presume, 12mo. 1*s.*
Walby's (Mrs. R. D.) Thoughts in Metre, 8vo. 5*s.*
Webb's Helen Morant, or the Standard of Life, 8vo. 5*s.*
Wilson's Our Farm Crops, Vol. 1, post 8vo. 6*s.*

(ADVERTISEMENT.)—CHRIST BLESSING LITTLE CHILDREN.—Proposals for the Publication, upon an entirely new plan, of the marvellous Line Engraving by Mr. J. H. WATT, after the well-known picture by Sir CHARLES EASTLAKE, P.R.A., of 'Christ Blessing Little Children'; an arrangement which will enable every Subscriber for a Fifteen-guinea Artist's Proof, to obtain this first and most intrinsically valuable state of the Plate, virtually free of cost.—Particulars on application to DAY & SON, Lithographers to the Queen, 6, Gate Street, Lincoln's Inn Fields, London.

STANDARD OF MEASURE.

Collingwood, May 1, 1860.
ALLOW me to correct an oversight in the last paragraph of my proposal of a British Modular Standard of Measure in your last number, where it is stated that the only tolerable approach in round numbers to an arithmetical relation between any of the dimensions of the Great Pyramid and those of the earth is that therein mentioned. There is another, and a remarkable one, which I do not find noticed by Mr. Taylor or elsewhere; viz., that the height of the Pyramid, including the casing, and measured from base to apex, supposed to terminate in a point, is one two-hundred-and-seventy-thousandth part (1-270,000th) of the earth's circumference. Taking the equatorial circumference as unity, the error of this aliquot is one part in 786; but if the Polar, only one in 3,506; the former error being in defect, the latter in excess, so that there exists somewhere or other on the globe a diametral section whose circumference is exactly 270,000 times the original height of the building. Though not a meridian, it is not very remote from one.
J. F. W. HERSCHEL.

Wynnefield, Rathgar, April 30, 1860.

I have read Sir John Herschel's communication in your last number with interest, and I am glad to find his views, in one material point, entirely confirmatory of those which I had previously published. He directs attention to the numerical relation between the British Parliamentary Standard and a fractional part of the earth's axis of rotation. He clearly indicates the scientific superiority of the earth's axis to any of its other dimensions as the foundation for a standard of length. This view I had already put forward in reply to Queries forwarded to me by the International Association for Uniformity in Measures, Weights, and

Coins. The entire question of standards of length is elaborately treated in an Essay, by Mr. James Yates, appended to a Report of the International Association, and published in May, 1858. At page 2 of that Essay the following sentences occur:—

"Another proposal, not very unlike the last, (Sir Charles Pasley's new fathom) is to take an aliquot part of the earth's axis. Prof. Hennessy, of Dublin, though himself in favour of the mètre, has calculated the length of the unit here suggested, being of opinion that if it were necessary to abandon the mètre out of regard to insuperable national prejudices, this would be preferable to any new standard." It is right to add, that my preference of the mètre, as a standard for all nations, merely arose from the fact of its much more general adoption than any existing standard. In July 1858, I published an Essay in *The Atlantic*, 'On a Uniform System of Weights, Measures, and Coins for all Nations'; and I there discussed the various considerations that should influence the choice of a standard. I referred to the small deviations in the earth's figure from a spheroid of revolution, and to the irregularities in its structure which render the results of geodesical measurements more or less dissimilar. I concluded such remarks with the following passage:—"The axis of rotation of the earth is common to every meridian, and its most correct value is obtained by a comparison of the measurements of several different arcs belonging to different meridians. An easily-remembered fraction of this axis might form a standard of length, which would be less liable to vary in its estimated value than a fraction derived directly from an arc of a meridian, the influence of the physical peculiarities of the countries through which the measured arcs happen to pass would be nearly eliminated, and the final result would be of a kind to which every country would have the same relation. I am, however, far from proposing the adoption of a new standard, and I make this suggestion only as a mode for overcoming any difficulties that may impede the reception of the metrical system among those great nations into whose shops and markets it has not as yet found its way." This essay, soon after its first appearance, was reprinted separately, at the desire of the International Association. Although in conformity with the views developed in that essay, I am ready to adopt the French mètre, yet I should prefer the axial standard, if its adoption should meet more general approval. It is an interesting fact, as pointed out by Sir John Herschel, that the British standard inch should so nearly approach the five-hundred-millionth part of the earth's axis. But as that axis belongs, so to speak, to every nation, it may be considered as essentially suitable to the formation of a cosmopolitan standard. The period is most opportune for such a proposal. It is well known that a disposition towards uniformity exists in the minds of those at the head of affairs in the Russian empire, and that the acquiescence of England is only looked for in order to adopt a system of measures fitted for all mankind. In the United States a similar feeling appears to exist, while the recent Commercial Treaty with France might open the way in that country to a reconsideration of the question of standards. It is scarcely necessary to add, that if the most natural of all standards of length should be adopted by all nations, their common decimal system of numeration suggests decimal divisions as those most in harmony with such a cosmopolitan arrangement.

HENRY HENNESSY.

THE ANCIENT WILLS OF THE PREROGATIVE COURT.

April 30.

A recent discussion in the daily papers on the custody of the Wills in the Prerogative Court recalls to my mind a suggestion that I ventured to make privately some years ago, which, if adopted, would at once relieve the Registry of much of its burden,—prove of incalculable benefit to biographical research,—and, I apprehend, not interfere in any appreciable degree with a single vested interest. It is this,—remove all wills proved before the end of the seventeenth century, and the massive volumes containing the copies of them, to the

British Museum. Their vast utility in that institution would be unquestionable. Where they now are, they are virtually inaccessible to literary inquirers, and of no use to anybody else.

The fees taken for searches into these ancient wills must be something very trifling, and probably such searches are more plague than profit to the officials. At all events, on the few occasions on which I have had copies of early wills made for literary purposes, the difficulty of transcribing satisfactorily has occasioned me anything rather than a sympathetic reception. The fact is, that the Registry is for the use of lawyers, not of literary inquirers; and the sooner the domains of the two are divided the better for both parties.

The only real difficulty in carrying out the details of this plan would arise from the question of legal evidence, in the event of any wills proved before the year 1700, being required for legal purposes. Such occasions must be exceedingly rare, and they could easily be provided for by enacting that the original ancient wills, when in the British Museum, should be consulted only under some special restrictions, and should still retain their legal value. As a general rule, the volumes of copies would suffice for literary purposes.

Take, for example, Shakespeare's Will. To suppose that that document can ever be required in a court of law is a transparent absurdity. The entail created by it was barred, and the property dispersed, nearly two centuries ago, and now only a small portion of it could even be identified. Well, that will have never been satisfactorily edited. I had the utmost difficulty even in seeing it, and positively was compelled to have recourse to the expedient of ordering an office copy, in the hope of so being allowed to collate it.

This bugbear of preserving legal evidence intact, may be the means of destroying the great Poet's will. It is written on three separate sheets fastened at the top, in a fashion common to old law papers, so that it can hardly be consulted without handling it in a manner that gradually but surely injures the papers. The rules of the office forbid their separation; but the public would surely be better satisfied, if this document—one of the most interesting that could be submitted to an Englishman or American—were deposited in the British Museum, each sheet carefully preserved between plates of glass (as is the case with the Blackfriars deed so admirably contrived for exhibition in the Guildhall Library), and so made accessible to all, with perfect safety to the original—instead of its being in its present depository, inaccessible, and, as it would seem, not in the best state of security.

J. O. HALLIWELL.

OUR WEEKLY GOSSIP.

Three thousand pounds have been collected, chiefly from men of letters and their friends, in aid of the memorial church of George Herbert, the poet, at Bemerton. This sum includes donations from Lord Stanhope, Lord Macaulay, Deans Milman and Trench, Sir Bulwer Lytton, Mr. Alfred Tennyson, Mr. Longfellow, and many other literary celebrities. About 1,000*l.* are still needed to complete the work. Subscriptions are received by the Hon. Mr. Herbert, Belgrave Square.

The Hallam subscription has reached 1,000*l.* The time has therefore come when the form of memorial may be considered.

The Guarantee Fund for the International Exhibition of 1862 is in a fair way of rapid completion. The amount now reaches 207,000*l.* An inspection of the list which has been afforded us at the rooms of the Society of Arts, shows that fifty-nine names have been added to it since the last announcement, making a total of 191 names, of which, it appears, that 153 are those of Members of the Society of Arts.

We understand that the Lord President of the Council has appointed Prof. T. C. Archer, the Director of the Museum of Applied Sciences at Liverpool, to be the future Superintendent of the Industrial Museum of Scotland. This office is, we hear, to be that of a general manager, and not, as in the case of the late Dr. Wilson, to be connected with any scientific teaching. Dr. Wilson held the

Chair of Technology under the University of Edinburgh; but this Chair has now been abolished, upon the requisition of the Principal and Senate of the University.

The Report of the Council of the Camden Society for the past year, after giving a list of the losses by death, and a list of the works published, appends the usual sheet of accounts, from which we observe that the Society has expended during the year 541*l.*, and that the balance in hand is 96*l.* The customary announcement of works in progress is omitted.

In reference to the questions which have been raised as to the places of embarkation and landing of Julius Caesar, a foreign Correspondent calls our attention to an opinion of Theodor Mommsen, that the place of embarkation was Ecale, and to an essay by Prof. E. J. Kiehl in the Dutch language, on 'Caesar's Campaigns in Gaul,' suggesting Wisant, both adopting some place near Hythe for the landing, and the Stour for the river of the British defence. The paper which has reached us contains no reasons for some of the opinions stated, and no distinctive reasons for others, and can hardly be considered as sufficiently affecting the question to require to be placed, in its present form, before our readers.

A series of Recommendations is made by the Council of the Statistical Society on the Operations for the Census of 1861. A minute, in the following form, was adopted by the Council in April last, and a copy forwarded to the Home Office:—"The Recommendations of the Council are as follows, viz.—1. It does not appear to the Council that it will be desirable to suggest to the Government any arrangements of detail differing from those which were observed, generally with great success, in the Census of 1851. 2. They consider it to be desirable, on many grounds, that the Census of 1861 should be taken at the same time of the year as the last Census. 3. In 1851 two collateral branches of inquiry were prosecuted by means of the Census machinery, but not under compulsory provisions of the Census Act. These collateral branches of inquiry related to—(1.) The provision existing for religious worship, and the attendance thereon; and (2.) to the means existing for education, and the attendance at schools and places of instruction. The Council are strongly of opinion that both these collateral subjects should in 1861 be inquired into in a manner similar to that pursued in 1851. 4. The Council recommend that a distinct inquiry should be inserted in each Census Schedule, asking the religious persuasion of the persons included in each schedule, but leaving it optional with parties to answer the inquiry. 5. It appears to the Council that the machinery of the next Census (*i.e.* of 1861) may be employed with great advantage in the collection, for the first time, of information throughout the country as regards the income of charitable and beneficent societies and institutions, such as exist in a variety of forms in nearly every parish and in connexion with every place of worship. The Council would suggest for consideration the basis of classification of beneficent institutions adopted by this Society in the inquiry attempted by it in 1855–6 as regards the Metropolis. The inquiry now suggested would be collateral to the Census, and would probably have to be confined chiefly to the object and income of the charity or fund in each case. 6. It also appears to the Council, that in the Census of 1861 an effort should be made to institute a decennial return of certain kinds of agricultural statistics. They would suggest that such return should be confined to a statement of the quantity of land under different kinds of crop in the preceding year (1860), and to a statement of the number of horses, cattle, sheep, and pigs at the time of the Census. 7. The Council recommend that, as far as practicable, the Census Schedules be framed with a view to collecting some particulars of the character, as well as the number, of the dwellings of the population. 8. In the return of the ages of the population in Great Britain, the Council would be glad to see a distinction of each age below five years, so as to admit of more accurate investigations of the important questions relating to the mortality of infants. 9. Finally, the

Council strongly recommend that the Censuses of Great Britain and Ireland should be taken at the same time—that they should include, as far as possible, the same heads and branches of inquiry—and that the results should be set forth, as far as possible, according to the same principles and details of arrangement."

The Bakerian Lecture will be delivered on Thursday, the 10th inst., before the Royal Society, by W. Fairbairn, Esq., the subject being, 'Experimental Researches to determine the Density of Steam at all Temperatures, and to determine the Law of Expansion of Super-heated Steam.'

Mr. J. Ashton Bostock has presented to the Royal Society the Electrical Machine, constructed by Dr. Priestley, which had been bequeathed to Mr. Bostock's father, the late Dr. J. Bostock. This machine is described and figured in Rees's Cyclopædia.

Some fine books have been dispersed by auction at Haarlem during the last week; among them was found a copy of 'Les Chroniques de Monstrelet,' 8 vols. folio, printed (circa 1500) by Verard, on vellum, with upwards of 150 illuminations in gold and colours. This copy is said once to have been sold for 34 florins, but now, at 6,150 florins, it was secured by Mr. Toovey. The only other copy of the three volumes that is known to exist is in the Royal Library, Paris. The British Museum possesses only vols. 1 and 3; these formerly belonged to Henry the Seventh. The finest copy known of Withers's 'Emblems,' as, also, those by Cats, with his other works, were in the collection.

We give the following space as an act of justice, without, however, desiring to re-open the personal controversy to which it relates:—

"Chamber of Deputies, Turin, April 30.
"In the interesting account of the Arundel Society's publications, which I have just read in the *Athenæum* of the 21st inst., it is stated, 'Dante's lovers will rejoice to obtain the coloured lithographic fac-simile of the portrait discovered in 1841 by S. Kirkup, Esq., in the Bargello, Florence, which is amongst the Arundel Society's publications of this year.' This statement contains two inaccuracies. It was not in 1841, but on the 21st of July, 1840, that the portrait of Dante was uncovered in the Bargello, and Mr. Kirkup is not the discoverer of it. I should be sorry to re-open a controversy which occupied some space in your journal a few years since; just now, we Italians have no leisure for the vindication of mere personal claims of this kind, which involves a contest very disagreeable at all times, and particularly so when it is to be carried on in the public prints, and at a distance. I therefore merely ask you, as an act of courtesy towards one of your subscribers of more than twenty years' standing, that you will admit in the next number of your esteemed journal this my deliberate and public assertion, that by no stretch of imagination can Mr. Kirkup be thought to be the discoverer of Dante's portrait. Whether or not I deserve some credit for this discovery, I leave to be decided by those who feel enough interest in this matter to induce them to inquire how it really stands. The inquiry is not a difficult one, for the discovery of Giotto's fresco, in which the portrait of Dante was found, has been publicly recorded in Florence, and several honourable persons are still living there, who know perfectly well what was done in 1839 and 1840, having helped me most efficiently in bringing to light this treasure of Italian Art. I am, &c., G. BEZZI.

"Hon. Member of the Arundel Society."
The Berlin Academy of Sciences has published, besides the annual volume of its 'Treatises' of 1858, a supplementary volume to that of 1854, which contains a very important essay from one of its members, G. K. E. Buchmann, on 'The Traces of the Aztec Languages in the North of Mexico and the North of America'; as also 'An Examination of the Nations and Languages of Northern Mexico and the Western part of North America, from Guadalupe to the Polar Sea.' For the history of the nations and languages of the above-named countries this laborious and erudite work is of interest, and proves the author to be a successor of Wilhelm Von Humboldt in this branch of science.

The last number of the fourth volume of Gervinus's 'History of the Nineteenth Century' has just appeared. Of a peculiar interest in this number is the supplement on the Congresses of Troppau, Laybach, and Verona (1820-1822), and the new light which it throws on the Italian policy of the Allied Powers. Of great importance are the explanations on the real nature of Prince Metternich's intentions, on his particular relations to the Emperor Alexander, and on the failure of the favourite project to place all Europe under the steady and disciplined surveillance of the absolutistic powers. For the first time an authentic and vivid picture of these Congresses is held up to the reader, and much interesting (hitherto quite unknown) detail is given as regards the interference in Italian affairs. Metternich is cleared by Gervinus from some heavy blame which lately has universally been laid at his door, and which was believed to be authentic by the recent Italian revelations. On the other hand, the number of his German misdeeds has been increased by some which were hitherto not known. Metternich had not been intruded, as was believed till now, to have Charles Albert, in 1821, excluded from the succession to the throne of Piedmont. On the contrary, he disapproved decidedly of the manoeuvres of the Piedmontese and Modenese sovereigns tending to that aim. He had not approved the horrors of the restoration of Naples; but had tried, with the help of the Powers, to establish order and the conditions of lasting peace by even a sort of a constitution. But he had tried, by all the means in his power, in 1822 and 1823, to do away with the south-German, "half-democratic" constitutions. To obtain this end, he had, without scruple, claimed the assistance of Russia. His exertions failed, however, which was mostly owing at that time to the courage of the King of Württemberg, and partly to the moderation of Prussia.

A new book about Russia, by Prince Dolgorukov, has recently appeared at Paris, and is likely to make a sensation. Such strong disclosures have not been made for a long time, and they will be all the more effective as the book is moderate in its tone.

Chevalier Bunsen, we are informed, is going to leave Heidelberg, and will take up his future abode at Bonn, in order to pursue the literary labours which he has in hand.

In the Palais des Beaux-Arts, at Paris, the model of the ruins of a temple is being exhibited, which were excavated about a year ago, near Eleusis, in laying the foundations of a school. It is thought that these classical remains are the ruins of the Temple of Triptolemus, which is mentioned, and praised for its many works of plastic art, by the writers of antiquity.

Closing of the Exhibition.

BRITISH INSTITUTION, PAUL MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five, and WILL CLOSE on SATURDAY, MAY 12.—Admission, 6d. Season Tickets, 5s. GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FIFTY-SIXTH ANNUAL EXHIBITION, is now Open at their Gallery, 5, Pall Mall East (close to the National Gallery). From Nine till Dusk. Admission, 1s. Catalogue, 6d. JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—The TWENTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace.—Admission, 1s. Catalogue, 6d. Season Tickets, 5s. JAMES FAHEY, Secretary.

FRENCH EXHIBITION, 130, Pall Mall.—The SEVENTH ANNUAL EXHIBITION of Pictures, the contributions of Artists of the French and Flemish Schools, is now OPEN.—Admission, 1s.; Catalogue, 6d. Open from 9 till 6 daily.

EXHIBITION of HOLMAN HUNT'S Picture of 'The ENDING of the SAVOIR in the TEMPLE,' commenced in July, 1854, is NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street, from Nine till Five.—Admission, 1s.

The LATE SIR WM. ROSS, R.A.—An EXHIBITION of the Works of this Artist is NOW OPEN at the SOCIETY OF ARTS, John Street, Adelphi.—Admission, One Shilling.—The Exhibition will close on the 31st of May.

P. LE NEVE FOSTER, Secretary.

AMATEUR EXHIBITION of OIL and WATER-COLOUR PAINTINGS, NOW OPEN, at 130, Pall Mall, in the Rooms above the French Gallery. The proceeds of the Exhibition, including those from the sale of some of the Pictures, to be given to the Funds of the Home for Day-Workers, at 44, Great Ormond Street.—Admission, One Shilling.

SCIENCE

SOCIETIES.

ROYAL.—April 26.—Sir B. C. Brodie, Bart., President, in the chair.—Dr. Faraday gave an oral account of a paper, 'Note on Regulation,' accompanied by several very interesting experiments.—The following papers were also read:—'Notes on the apparent Univerality of a Principle analogous to Regulation; on the Physical Nature of Glass, and on the probable Existence of Water in a State corresponding to that of Glass,' by E. W. Brayley, Esq.—'On the Effect of the Presence of Metals and Metalloids upon the Electric Conducting Power of Pure Copper,' by A. Matthiessen, Esq. and M. Holzmänn.

NUMISMATIC.—April 26.—W. S. W. Vaux, President, in the chair.—The Rev. Assheton Pownall was elected a Member.—The Hon. J. Leicester Warren read a paper, 'On the Decay and Final Extinction of the Old Municipal Institutions under Gallienus,' in which he showed that about that time, the local, as contrasted with the Imperial, mints ceased to be used; and that the Empire was finally centralized and consolidated by Aurelian.

INSTITUTION OF CIVIL ENGINEERS.—May 1.—G. P. Bidder, Esq., President, in the chair.—The paper read was, 'On Coal Burning and Feed-Water Heating in Locomotive Engines,' by Mr. D. K. Clark.—At the monthly ballot, the following candidates were elected:—Messrs. W. Cudworth, F. Fox, L. W. Samuel, as Members; and Messrs. H. R. Shaw and G. B. Townsend, as Associates.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—W. Pole, Esq., Treas. and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1859 was read and adopted.—The statement of sums received shows a steady and gradual increase in the yearly income. The amount of annual contributions of members and subscribers in 1859 amounted to 2,140l. 19s. 0d.; the receipts from subscriptions to lectures, were 883l. 11s. 6d.; the total annual income amounted to 5,440l. 6s. 5d.: each amount being more than had been received in any previous year.—On December 31, 1859, the funded property was 26,533l. 14s. 1d.; and the balance, 1,157l. 15s. 2d., with six Exchequer Bills of 100l. each. There were no liabilities.—A list of books presented accompanies the Report, amounting in number to 243 volumes; making, with those purchased by the managers and patrons, a total of 670 volumes (including periodicals) added to the library in the year.—The following gentlemen were elected as officers for the ensuing year: President, The Duke of Northumberland, K.G.; Treasurer, W. Pole, Esq.; Secretary, Rev. J. Barlow; Managers, The Lord Ashburton, J. J. Bigsby, M.D., G. Dodd, Esq., Col. G. Everest, Sir C. Fellows, J. H. Gladstone, Ph.D., W. R. Grove, Sir C. Hamilton, Bart., H. B. Jones, M.D., Sir R. I. Murchison, F. Pollock, L. Powell, M.D., The Duke of Wellington, C. Wheatstone, Col. P. J. Yorke; Visitors, B. Botfield, J. C. Burgoyne, G. Busk, Rev. C. J. F. Clinton, W. Gausson, G. W. J. Gyll, Rev. E. Hawkins, A. Henderson, M.D., Sir W. C. James, E. Macrory, J. Nasmyth, H. M. Noad, M. Noble, H. Pemberton, A. Shaw.

SOCIETY OF ARTS.—May 2.—Sir Cusack P. Roney in the chair.—Messrs. J. Evans and A. Wright were elected Members.—The paper read was, 'On the Employment of Peat in the Useful Arts, together with an Account of some recent Improvements in the Preparation of Peat for various Useful Purposes,' by Mr. W. E. Newton.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Architects, 8.—Annual General.
- Entomological, 8.
- Tues. Syro-Egyptian, 7½.—Egypt, Mr. Goodall.
- Engineers, 8.—Indian Railways, Mr. Berkley.
- Royal Institution, 8.—Herbivorous Mammalia, Dr. Cobbold.
- Zoological, 9.—Paradise Bird, Mr. Goodwin.—Oil of Glass, Dr. Crisp.—Struthious Birds, Mr. Schaler.
- Wed. Society of Litterateurs, 8.
- Graphic, 8.
- Society of Arts, 8.—Fibre Plants, India, Dr. Watson.
- Microscopical, 8.
- Thurs. Antiquaries, 8.
- Royal, 8½.—Density of Steam, &c. Messrs. Fairbairn and Tate: the Bakerian Lecture.

THURS. Philological, &
— Royal Institution, 8.—'Africa and Australia,' Prof. Ansted
FRI. Astronomical, &
— Royal Institution, 8.—'The Public and the Science and
Practice of Medicine,' Dr. Mayo.
SAT. Royal Institution, 8.—'Heat and Chemical Force,' Mr.
Abel.

FINE ARTS

ROYAL ACADEMY.

YESTERDAY there was a private view of the pictures at the Royal Academy. The aspect of the Gallery is much changed by omission of the two upper rows of pictures. The number of miniatures is small, and the total, from these causes, reduced by some 500 subjects. With the exception of Messrs. Mulready and Ward, there is scarcely a distinguished name absent from the Catalogue; many send great works,—one, Sir Edwin Landseer, has exceeded himself, and is present with a large and powerful painting. Mr. Millais, the public will find, has abandoned the *bizarrie* of his recent productions, and returns to something like the style of 'The Huguenot,' with a picture of similar theme executed as a pendant to that work. Mr. Hook refreshes the souls of weary Londoners, drouthy with haste and labour, by the sight of four pictures: three, of marine subjects, are as deliciously wholesome and faithful as before; while the fourth is fully equal to any of his pastorals. Mr. O'Neil has a very large picture, more powerfully painted, if not so clearly as heretofore. Mr. Frith has an incident from the life of Claude Du Val that may sustain, although it will not add to, his reputation. Mr. Elmore's subject, representing Marie Antoinette before the Mob, will certainly bring increase of fame to him. Mr. J. Phillip's 'Marriage of the Princess Royal,' considering the difficulties usually attending such tasks, will do him honour. Mr. Egg's single work is unusually forceful and rich in colour, even for him. Mr. Cope has a large picture. Mr. Faed is prominent with an important work. Mr. Solomon's has a tragic interest about its theme. Mr. Stanfield has a view of Naples from the Mole. Mr. E. W. Cooke is in great strength with, primarily, an Arctic subject. This accompanies three Venetian views, and one furnished by the marine of the Zuyder Zee. Mr. F. Leighton has a small landscape. Mr. Holman Hunt a large study of a head, and Mr. Watts two incomparable portraits.

By right of seniority, let Sir Edwin come first. His subject is *A Flood in the Highlands* (No. 106); one of those catastrophes to which villages situate in gorges of a mountain country are exposed by the sudden melting of snow on the hills, or heavy falls of rain, which, swelling the small rivers, often overwhelm a whole valley-hamlet at a sweep. The great flood, rushing from the hill-side, rages through the street; up to the very thresholds of the houses it pours along, a torrent, irregular and resistless. Behind the village a range of low hillocks bears a few scanty trees, in the boughs of which some black game have taken refuge, telling the wide extent of the inundation. The water has drowned the adjacent country, bearing along with it multitudes of farming implements and the *débris* of the swept district. The inhabitants have taken refuge on the roofs of their cottages. Upon one, in the mid-distance, are men urgently endeavouring to save a team which, borne onwards by the torrent, struggles violently against its force, and, mad with fear, nigh baffles the efforts of the rescuers, straining to the utmost a rope held by them, whose entire strength fails to check the terrified animals that have already been swept past the place of safety, and come driving full on to another cottage, nearer the front of the picture; an exhausted ox has reached this, and now, breathless, with bloody nostrils, and eyes possessed with the madness of fear, strives in vain to save itself. The dumb agony of this beast is fearful, being nigh spent with the violence of the flood that sweeps over its flanks; the forefeet wrestle fruitlessly, and we see that the animal will soon be borne away to destruction. The principal group, in which the chief interest of the picture concentrates, is placed on the roof of the nearest cottage. The people have saved themselves, but little else, so sudden has been the flood's approach. Right in the

front sits a woman with a cradle beside her, of which the clothes are tossed aside, and the infant who occupied it lies in her lap; round her neck the child clings, ignorant, but yet alarmed. The woman's action tells the horror and fear predominating in her soul. Fear for herself and fear for the infant relax even her grasp upon its body, letting it almost wholly rest upon her knees (the hands, however, instinctively making a guard), which terror has drawn up towards her; while, with forth-thrust neck and head, she glares at the approaching torrent out of large, rounded and dilated eyes, that have no glance for the infant now, but see in the struggling beast a presage of death for both. Her jaw is set back, paralyzed with dread, her mouth open, the lips retracted and hard, the eyebrows up and yet compressed, the cheek pallid and ridged with lines of fear, her hair dishevelled and dress disarranged. In short, this figure is a perfect study of expression, the success of which does honour to the artist. He has done well to show her momentary indifference to the child; for this is a new point of character, beyond question just and natural, which alone would remove the picture from the conventional order of works of Art.

Behind this group sits an aged man, half imbecile, and scarcely recognizing the danger which threatens his family; but, with his dress drawn about him, keeping steadfastly in the seat where their heedful affection has placed him. Behind squats a boy, wrapped in a plaid, wet from the flood, and caressing a dog he has rescued from the water, and now holds it shivering in his bosom. On a ladder reared against the side of the house, and by which the people have ascended to the roof, are perched some poultry, fussily alarmed at the distress about them; a hen—as is the wont of such creatures when terrified—has laid an egg, which, falling on a step below her perch, much astonishes a cat that has established herself there, and now rises to examine the phenomenon. Here is a point some hypercritical people will get hold of. The egg is broken by the fall, the shell being hard and set. No egg is otherwise than soft at the moment of exclusion, these critics will say. Let us leave them their discovery, and proceed to point out an incident of design that marks the genius of the artist. Close under the eaves of the house, and just emerging from the water, is a poor hare, endeavouring to burrow a way into the thatch with struggling feet, and ears laid back. The flood has brought this timorous beast into the neighbourhood of man; and it is pitiful to see its frantic efforts to make a place of refuge in the very habitation of its enemies. Above, grey wreaths of rain-clouds haste along; and the whole aspect of the picture bespeaks terror and desolation. The very fault of its execution aids this appearance; for the want of appreciation of colour, that is alone to be lamented, helps the motive of the theme by a certain chilly opacity. This, under another aspect, would seriously mar the credit of so marvellous a work. Sir Edwin has done his best in this picture; and the result of many years' study shows how profitably they have been employed in insuring him fresh honour.

Mr. Millais's picture (29) represents the parting of an officer of the Black Brunswick Corps from his mistress before going to Waterloo. The scene shows the interior of a room of that time: the effect of daylight in it is given with great force and fidelity, and all the accessories executed with a vigour and care that almost remind a spectator of the early productions of the artist,—not that they are so much elaborated, but an equal truth in the result appears through the mastery gained by long experience. As a whole, perhaps, the picture is even more faithful, because more perfectly in keeping throughout. As in 'The Huguenot,' the lady is striving to insure the safety of her lover,—this time by resisting his departure, as before by urging him to wear the badge of the party opposed to his own. In both the man is persistent,—in 'The Huguenot,' he looks down with a pleased, proud smile at his mistress's affection and the futurity of her purpose. The Black Brunswicker, however, regards the lady with a look of sad determination, and pain that she should not value, as

he does, the call of duty,—and, standing upright, with her head nigh to his breast, would press himself away, regardless of her entreaties. The lady, whose face is towards us, half-fretfully resists, and standing between him and the door—so that to escape he must needs push her aside—bends down her countenance, bearing signs of pique at his heedlessness. Breast to breast they stand, she, with her right hand behind her, firmly holding the lock of the door. Both are young and fair-complexioned. His handsome features—blunted a little, as the German type is—express a stern and vigorous resolution. It is well remembered even now that the Black Brunswick Corps, moved to deep hatred of the French for ravaging their country, and especially burning to revenge the death of their Duke Charles, wore a uniform of perpetual mourning—complete black, with ornaments of silver—swore neither to give nor receive quarter in battle, and paid, with the utmost interest, the insults of their enemies. At Ligny the young William Frederick, Duke of Brunswick-Oels, was slain; and Mr. Millais intends to show the effect of this renewed loss in strengthening the determination of his hussar. We surmise an intention on the part of the artist to give a French leaning to the lady's mind, deepening her purpose also; for her features seem to indicate a French origin. Be this as it may, he has rendered the gentle contest between the two; and, if 'The Huguenot' had not been painted, we should have thought this picture the best of his works.

It may be said that the lady's face rather wants purity of tint, and is not quite even and fine enough in surface to do justice to the delicate rendering of expression. In a more marked degree the same will be noticed in the flesh-tints of her shoulders, where left bare above the dress. Compelled by his subject to introduce a large mass of black in the centre of the design, the artist has overcome a great difficulty by skilful disposition of the colour round about; and the whole is brilliant and warm enough to hold a place, even in the Royal Academy, amongst the high tinted pictures there. This has been partly effected by the contrast of the lady's dress, which, being white satin, tells potently and vigorously in lighting up the work. We have seldom seen so fine a piece of textural rendering as this: it looks sheeny and soft, full and deep, plump—if we may use that word, or the phrase which a French poet rightly applied to the fabric, "having *embonpoint*"; a success that will delight ladies and artists immensely. Very beautiful in expression is her face, with its half-pouting sadness and wilful resolution. The warmth of tint about this figure has been aided by other various means: the door she holds fast is of polished mahogany, and the paper on the walls a rich green, that tells well with the black and white dresses. The colour has been skilfully centered by a broad crimson ribbon on the lady's arm. A pretty incident is made by a point showing the fancy of the designer: a lap-dog, with characteristic imitative instinct, seeing its mistress's trouble, *begs* to the soldier with a quaint piteousness that is well told.

Mr. Hook's pictures are four in number. The legions who delighted in 'Luff, Boy!' will hail with fresh pleasure his *Stand clear!* (186), as almost its equal. A fishing-boat is just coming to the beach,—seems taking her last leap in the waves before grounding; one wavelet arches out before the stem, to break on the shingle. A boy casts a rope towards those who are supposed to stand on shore; this describes great curves and rings in flying forth. A second boy sits on the gunwale, barelegged, and ready to drop into the water the moment she touches. The fisherman stands behind, furling the sprit-sail. The levels of the sea shine beyond, painted with that exquisite felicity which ever accompanies the artist's handiwork. A smaller picture has for title *Those whose Bread is on the Waters* (22),—the subject from a fisher's life, again. A man and his boy are seen in a row-boat, upon a sea that is just getting to be uneasy and breaks in short waves of deep-green hue. They are hauling in a net, that comes unwillingly to hand. The boat yields to their efforts and lays her gunwale nigh the water.

In speaking of Mr. Hook's works, it is almost superfluous to say how fine they are, both in colour and tone. The richness and subtlety of the former quality will be observed in both these works,—not only in the disposition of the opaque masses of the men's dresses and the boats, but in the artful gradations of the sea-tints, which alone offer a study of endless delight to all lovers of the subtlest quality of Art. For tone, which combines both colour and texture, and is something beyond them, commend us to the way in which the boats tell against the water, the varying power of the people's dresses, and lastly, the manner of showing the mast and sail, in the first picture, against the sky. What luminousness dwells in that sky—how filled with light and mist to its utmost visible verge! It is softly radiant, like the true atmosphere of a northern climate,—a sky that sleeps not in a grand, lazy dream of beauty, but shifts veil beyond veil of tender haze, and rolls the delicate, scarce-visible screens of diaphanous vapour between the eye and the source of light.

Not to quit his old love of landscape-painting, this artist sends also a genuine English study of Surrey scenery, *The Valley on the Moor* (301):—a scrubby piece of half-naked, gravel land, bright with fresh green and water; indeed, a little too positive, we think, in colour, but, nevertheless, very beautiful, and charmingly English. We reserve his *tour de force* to the last, for this is a perfect poem in painting, almost equal to that real lyric of the Laureate's which supplies its theme—the well-known and exquisite *Break, break, break*.

O, well for the fisherman's boy
That he shouts with his sister at play!
O, well for the sailor-lad
That he sings in his boat in the bay!—

is the text thus commented on (408). One of those hazy, autumn days, when a mist half-absorbs the land, screening its details, and bringing out its masses in large, grand and uncertain glooms—glooms not of darkness but of light withheld, the negation of sunlight only. The sea, whose shining levels spread through the bay before us, guarded by its horns of lofty cliff, seems sleeping in the arms of the dying year, with such depth of repose that its aspirations are only to be seen far off in the dreamy heavings that pulse slowly from shore to shore. Sleeping thus and filled with light,—indeed, saturated with light,—the ocean is; and about its repose in this opaline splendour, there seems to hang a melancholy monotone, like the air of a pathetic piece of music, recalling most aptly and subtly our feelings when we hear Tennyson's lyric itself sung by a veiled voice. Floating upon this vast jewel lies a boat, and in it a sailor-lad sits singing; a girl, his sister, leans back upon the thwart, dipping her arm elbow-deep in the warm sea. Behind a point of rock, in the mid-distance, but yet far removed, go glimmering the white sails of a ship, as she slowly drifts away from sight. It is impossible to describe the poetical suggestiveness of this picture; let us, therefore, confine ourselves to the execution, whereof it is pleasant to observe the way in which a distinction is made between the fresh sharpness of the figures in the two first-mentioned works with the soft and delicate uncertainty of their handling in this one. But for faithful rendering, and subtle management of colours, let the misty cliffs of the last be studied in their infinite variety of tint as well as the complete subordination in which they are kept as regards tone.

The subject from the life of Claude Du Val, which Mr. Frith has chosen (162), is pretty well known even to readers whose knowledge of the Newgate Calendar is limited. It was on Bagshot Heath, we believe, that this gallant highwayman stopped a coach, and while his companions pillaged the travellers he besought the owner's wife to dance a *coranto* with him in the road, before the eyes of her husband, and when she, full of fear, complied, proved himself a fine performer,—for, having been bred up in a noble household, he enjoyed even greater opportunities than are now to be found at Cremorne or the Casinos of completing that part of his education. Upon the wild heath the vehicle stands still. An old man—probably the lady's father—having shown some resistance, is deposited,

bound by the hands, on a bank near by, his head bare and white hair flying loose. It is part of the story, that one of the subordinate thieves whistled the tune to which the strange couple danced,—accordingly the artist shows him here so engaged. The lady has just descended from her seat, and, pallid with fear, and shaking with bitter anger, is about to commence her constrained part. Du Val stands, masked, before her, one arm raised, keeping time with his fingers, and evidently bent on making the most of his person. The coach, which is immediately behind this pair, is one of those old-fashioned vehicles wherein our forefathers journeyed,—broad at the top, heavy in the wheels, and shut in by leathern curtains. A highwayman is seen entering it from the side removed from us, and, with a grimace of politeness, demands their valuables of the inmates, one of whom, a lady in a paroxysm of terror, seems fainting. The husband of the first, devoured with wrath and helpless before numbers, watches the scene. To our mind, this portion of the picture is the best, not only in design, but in execution. The entering robber shows a great deal of character, and the expressions of the fainting woman and the angry husband are capitally told. The figure of Du Val, though not deficient in audacity of look, might have been that of a handsomer man: it seems to us to need gaiety and spirit, as well as grace. The colour throughout is a little chilly and opaque, contrasted in that respect with the brilliant effectiveness of both 'Ramsgate Sands' and 'The Derby Day.' In saying this, we are aware that the effect chosen is different from that of both those works, being a raw, cold day, instead of sunlight; but, with all that, there exists the shortcoming we have pointed out.

Mr. Egg's *Scene from 'The Taming of the Shrew,' Katherine and Petruchio* (275), holds its place in the Exhibition by its powerful tone and richly harmonious colouring, as well as the spirited effectiveness of the design,—full of life and action as it is, without a shade of extravagance. Rising in dreadful haste, Petruchio drags the table-cloth with him, and obstreperously sticking the carving-fork into the joint before him, holds it upright before the irate and astonished Katherine. He clutches the carving-knife in the other hand, and the whole of his demeanour is admirably calculated to horrify into submission the hapless shrew who has fallen into his clutches. Her expression is a "perfect picture," and most admirable rendering of the character. The general tone of colouring in this work is warmer, and perhaps deeper than it has been the artist's wont to employ.

The Marriage of the Princess Royal (58) has supplied Mr. John Phillip with a subject and a commission from Royalty. In executing such a task as this, the artist has difficulties to contend against, which are probably more depressing than even the failing of inspiration pretty sure to attend on it. The number of portraits that must be introduced, and utter dependence on the caprices and convenience of sitters, tell sadly against the chances of success with such a theme. The proof exists in almost every work of the kind—always excepting Leslie's 'Coronation'—having been more or less a failure. We should, in comparison with Leslie's work, call Mr. Phillip's a qualified success, which, considering the circumstances, is saying a great deal in honour of the artist and his work. He has produced a vivid, pleasing—indeed, for society in general, most charming—picture. There is a row of bridesmaids kneeling before the altar, that have a peculiar rosy softness of bloom upon them, which will smite the hearts of many a guardsman or man-about-town. They are like an alley of roses, although not "pleached." Out of these materials, no wonder such a painter as Mr. Phillip has made something more than usually charming and attractive. The design is extremely good, and effect well rendered, being skillfully, yet by perfectly natural means, centred on the row of roses, whose white dresses tell brilliantly in the picture, being texturally expressed with felicity and power of handling,—executive qualities, we must say, existent throughout the picture. It is but in comparison with Leslie's 'Coronation' that we style this a qualified success;—with respect to anything

else since seen at the Royal Academy, Mr. Phillip's is a great achievement.

Mr. O'Neil continues to work at the vein he so profitably entered on in 'Eastward Ho!' and 'Home Again,' and we doubt not he will receive as much popular applause for his present picture, *A Volunteer* (223), as he obtained by the former. To hit the fancy of the day is a great point. Mr. O'Neil has found the very nick, in giving us a subject which had its origin in an incident connected with the loss of the Royal Charter. One of the crew of a wrecked vessel is going off to the shore with a rope from the deck, which is overwhelmed with water and crowded with appalled passengers amongst the ruins of the rigging. He looks resolved, and has stripped to the waist; the captain stands by, exhorting him. The sea pours in over the ship's chains and amongst the miserable people, one of whom, having gone overboard, is hauled back again to temporary safety. There is much diversity of incident and character in this picture. The aspect of the ship and ruin produced by the storm is well given. The stump of the foremast, broken close to the deck, shows ghastly teeth of rugged wood, and tells well as a pictorial incident. We lament a want of sound drawing in the figures, especially observable in the naked body of the heroic seaman, his arms and shoulders being rather those of a common idle model than of a vigorous and hard-labouring sailor-man. The captain's figure seems not quite successfully put together, and his action a little commonplace. Notwithstanding this, the motion and life observable in this work will secure it no small amount of popular applause; and, if it was not extremely black and opaque in colour, beyond any requirement of the subject—for a picture may be of black night and yet not be heavy—we should expect to find it obtain a higher place than any work of the artist. But it was a fatal mistake to choose a common hack model for such a subject; the whole motive of the theme is affected by this error.

Mr. Elmore contributes a picture showing Marie Antoinette before the Mob (*The Tuileries, 20th of June, 1793*). The pale lady stands fronting the infuriated people, indignant, proud, and alarmed, but, with the hereditary resolution of her race, keeping down the manifestation of dread, and presenting a courageous countenance to the howling rabble. The scene is a room in the Tuileries; the people have broken in, and seem to hesitate if they shall overleap the table, which forms the only barrier for the Queen. Her expression is capitally rendered, and the picture tells its own story at a glance; so much so, that not the most uninformed spectator but would readily surmise its motive. An unusual solidity of execution is commendable, for the artist sometimes indulges in large and thinly-covered surfaces, mere pieces of "sketching in fact, put just to fill in, as one may say; there is little of this here, we are happy to observe, and the evidences of soundness and increased care are highly creditable to the painter, as well as singularly beneficial to his work. In the design there is great diversity, energy, and characteristic action. The composition is telling and effective, and there is great depth of tone observable throughout. We speak, of course, relatively, and in comparison to this painter's previous works.

Mr. E. W. Cooke will more than support his reputation this year by five pictures. First, *Zuyder Zee, in a Calm* (34),—the surface of the great lake lying level and glistening beneath, and reflecting large masses of *cumulus* clouds,—a picture which is effective, although a little painty—not vulgarly so, by any means—but because it needs clearness and occasional transparency of tint, and so looks heavy, and does not get the great advantage of the real solidity it possesses, simply because it is solid all over. A village is seen on the shore, with its quaint spires peeping over the water, and some of those country craft the artist delights in so much lie at rest on its bright surface. Venice and Holland have always had great attractions for Mr. Cooke, and this year he produces three from the former locality. His *Bella Venezia—View from San Giorgio* (102) will take a place amongst

the best of his works, in our opinion. For a literal and prosaic representation of the city, devoid of that spirit and subtlety of colour Turner found in the same view, this work is highly valuable. We see across the Canal, towards San Marco's, a large craft is placed in the front, and the waters are filled with numerous vessels, of different sizes and denominations. A gondola shoots past, and the painter has been rightly careful to show not only the proper method of rowing this boat—a matter not always attended to by painters—but also the peculiar manner in which it glides through, or rather slides over, the surface of the water, with its polished prow riding high above.

Mr. Cooke has found a novel theme in the next picture we have to describe, which represents the discovery ship Terror (258), fast bound in Arctic ice. The deck has been housed-in for the winter, and all preparations to defy the frost are shown in this picture,—the gangway for landing from the deck on to the ice,—the top-masts struck,—the carcass of a reindeer hangs from the fore-rigging,—and on the level, frozen floor, at a considerable distance from the ship, a party of the crew are seen. Although this artist found his field for study of the Arctic Regions no further off, we believe, than the glaciers of Switzerland, yet competent authorities declare his rendering of the subject to be highly successful. Indeed, probably, it is too much to expect that every painter should do what Mr. Holman Hunt did, who, having a scriptural subject to paint, went to Jerusalem for the purpose; and truly an Arctic voyage would be a dreadful test of a painter's sincerity and ardour. So we may freely forgive Mr. Cooke that he did not join the search after Sir John Franklin, and thank him very much for going as far as the Alps. He has certainly realized our conception of such a scene:—the ice is split and torn in deep fissures and yawning chasms, showing its greenish semi-transparency, and over the edges and angles of the masses long icicles are pendent, the effects of a partial thaw. The picture tells well, and will hold an honourable place on the walls. We may warm ourselves again by contemplation of the painter's view of the *Church of the Salute, Venice* (433), or his *Piazzetta of San Marco* (422),—or get thoroughly unchilled by looking at Mr. Leighton's landscape, *Capri—Sunrise* (322), painted on the spot: the purple-blue haze dominating the whole atmosphere is the effect of the *scirocco*, whose sulphurous bluish deepens the sky without a cloud, and makes the white buildings look ghastly and blanched, like dead men's bones. A horrid torridity of heat seems to prevail, making the vegetation shrink, crackle, and turn yellow in its breathless grasp. This little picture is very successful in rendering the peculiar aspect of nature. We cannot help lamenting most heartily that we have not to comment on some grand historical subject from this artist's hand, whose works, indeed, visit us but too rarely.

Mr. Holman Hunt's *chef-d'œuvre* is elsewhere, and therefore we cannot join him in our lamentation over Mr. Leighton's stint: he sends a finely painted head—*Henry Wentworth Monk* (510). This is painted in an effect of artificial light, and displays a sound system of execution in flesh tint, as well as broad manner of handling, which all artists will appreciate highly.

Mr. Stanfield's principal picture is *Vesuvius and part of the Bay of Naples, from the Mole* (71), a situation not often—indeed, very seldom—chosen, and, therefore, more than usually interesting amongst the innumerable representations of this much-hackneyed subject. The still-smoking summit of Vesuvius rises clear against the sky beyond the Bay,—to the left we look over towards the Sorrento coast,—close by is the tower of the lighthouse that stands upon the Mole. This painting is solid and effective, as is usual with the artist, and appears a little warmer in colour.

Mr. Creswick has two landscapes: *A Relic of Old Times* (262), a view of a ruined castle that looks down upon a river, whose smooth surface glitters past through its reflexion and shadow; above, a bridge spans the stream, and there the water lies full in the light. The sky is brilliant, and remarkably luminous. On the whole, we think this will be one of the most

popular pictures the artist has exhibited for some years. Its pleasant warmth is in rather favourable contrast to its companion, which displays the rather over-chastened colour in which Mr. Creswick has for some years painted. This is styled *A Roughish Road* (148), and needs no further comment from us than the remark that it exhibits all the peculiarities and characteristic excellencies of the artist's style.

SOCIETY OF PAINTERS IN WATER COLOURS.

It is a misnomer to style an immense gathering of people a private view, and we beg to remonstrate with the managers of this Exhibition against the extreme discomfort to which they subject critics who have to examine the works it contains. It is a sheer impossibility to do so in the crowd which fills this Gallery. The sight of a ravishing red bonnet, in juxtaposition to Mr. Hunt's works, is not calculated to improve the observer's appreciation of their subtleties of colour. A portly old gentleman who knocks the note-book out of one's hand, without apology, does little to assist the critic, even if he retains his temper with regard to the corpulent boor. The critic's duty is of a very laborious and difficult kind; and we see no reason why it could not be performed in the early part of the day, before the so-called "private view," which has got to be little else than a gratuitous admission, commences. Our case stands thus:—A distinguished entomologist knocked the book out of our hands, a peeress in her own right attempted to read the memoranda; stepping back to avoid one and accommodate the other, we came in contact with a venerable Royal Academician, who scowled unutterable things. Best and worst of all, we were corrupted by six bright eyes, whose owners talked "at" us, volubly insisting on the merits of an indifferent drawing.

Mr. F. Smallfield does honour to his recent election by a capital drawing, styled *In Earnest* (No. 89); a subject suggested, probably, by Haydon's account of his first visit to Wilkie, when he found the future R.A. drawing his own legs, before a looking-glass, stating, as well, that "it's *jest capital practice*." A bare-legged boys sits in his night-shirt, on the foot of his bed, earnestly practising the violin. The expression of utter absorption in his face is very good indeed; the flesh well painted.—*Au Revoir* (57*), a girl buttoning her gloves and taking leave, shows delicate appreciation for quiet colour; the expression is good, though the girl's features are too large for beauty. The same want of beauty may be observed in the artist's *Return of Spring* (182), a girl holding a bunch of violets to the face of a sick friend. The expressions of both are well given, but the features singularly ugly. *Harvest Moonlight* (149), a boy seated on his bed, looking out of the window on the moonlight without, is very truthfully and carefully studied—yet a little greenish in tint. The finest of Mr. Smallfield's drawings is No. 211, *The Piper*, a little pastoral in itself, of a youth holding a pipe in his hand. The flesh-painting is extremely solid, clear, and fresh, and the expression, for what it is, excellent.

The lurid heat and hurried dash of Mr. John Gilbert are quite antithetical to the simple quietude of the above painter. *The King's Trumpets and Kettle-Drums* (21), a group of swaggering horsemen, of course, has great spirit in it, but is mannered to the last degree. *Falstaff's Disgust of his Ragged Soldiers* (66), has more humour and less extravagance than No. 73, *Pistol brings Falstaff Tidings from the Court*: the figure of Falstaff in this is little else than a sickening caricature. The best and largest of Mr. Gilbert's works is, *Miss Flite introduces the Ward in Chancery to the "Lord Chancellor"* (83). Miss Flite's figure is full of character and a humour that is not without pathos; the faces of the Wards pretty and diverse in aspect. "His Lordship's" appearance is well suggested. We complain, however, that Mr. Gilbert has adopted the reading of the illustrator of 'Bleak House' in these figures,—not given us one of his own.—Mr. F. W. Burton is not in force this year, contributing but two heads, which, however, evince a great improvement in solidity and handling; both need yellows and greys. *A Pair of Ducks* (215) is best in all respects: a laughing child, with hair blown back, is caressing a drake. The sound pulpliness of this

face, if it did not err in over-whiteness, would support the genuine expression admirably. The other, *Am Schutzpatronentage; in der Procession* (228), a child shouldering a bunch of lilies and gravely marching, is treated in a bold and manly style.

Mr. F. Tayler's Northumbrian girls are undeniably graceful and soft-eyed; yet we tire of too much of a good thing. His mannerism is too palpable, although an agreeable one; and his colour lamentably weak and washy: half the power of the material is neglected in his works. *Changing the Pasture* (29), by this artist, shows a North-country girl—that is, we accept her as such from a knowledge of the artist's feeling—holding back a gate for a flock to go through. There—we have said all;—the reader knows all about her eyes, her elegant, yet perfectly simple pose; he knows all about the unsubstantial dogs, and the visionary hills behind. *Expectation* (115) is a study of two dogs, more solidly executed than the last, and full of feeling for canine character. Three other sketches display the artist's ordinary skill.—Mr. J. J. Jenkins's "*Donne-moi*" (109), like all his works, resembles those of Mr. F. Tayler; they are more opaque, but not more solid in execution. How can these artists paint grass like parchment, and beautiful human flesh like leather? The title is French, but the models are not so—therefore, it is an affectation. A reaper holds out her hand to a greedy child for a share of a bitten apple; the young one takes refuge in the lap of a sister. The expressions are simple and pleasing.—Mr. Alfred D. Fripp is not very prominent this year; but his *Drill* (265), a blue-smocked country-lad putting a dog through his exercise, though a little weak in tone, has capital character and humour, good and delicate effect of sunlight, and is well coloured. *Peat-carriers on Moel Siabod* (272), shows some distant mountain-painting, very finely and delicately tinted; the figures are cleverly designed and characteristic.

The landscapes, of course, predominate here, and are more than usually interesting,—a bolder and wiser employment of body-colour is generally observable. *Twilight, Argyllshire* (2), is an effective mountain scene, by Mr. A. P. Newton. The same artist's *Moonlight on the Coast of Skye* (12) shows the luminary obscured by a great cloud, but throwing on its removed surfaces bright iridescent tints, that tell well for the artist's power and love of nature. The dark reflexion of the mountains on the sea comes to the front of the picture, and there is a fine bit of nature introduced by showing in the depth of this darkness a catpaw of wind ruffling the water, sending a glimmering line of reflected light athwart it. The sea is calm and still, and a sloop with lights at peak stealthily creeps towards the shore. A very noble work is *Mountain Gloom—Pass of Glencoe* (69), showing a grand mountain shadow lying in the snow-covered valley, a low, warm mist swimming through it; behind the hills the sun gone down makes the distance ghostly with misty light; in the mid-distance the sides of the mountain face the cool evening sky,—the varying angles at which these are placed most faithfully take varying tints of reflexion. The whole picture, despite the weakness of the sky, is impressive and fine. *Solitude—Scene in Inverness-shire* (271) shows how this artist understands and delights in the sea. It is a coast-scene fringed with dark rocks, a long arm of the sea running in,—sullen fire of the sun before the distant cliffs,—a fitful breeze marking the water with blue reflexions from the cooler sky behind the spectator, that would otherwise be a level space of golden or brassy tint. This is a repetition of the accidental effect shown in the first-named picture,—it is even better executed.—Mr. Naftel's works are brilliant, as Mr. Newton's are deep in colour. His *One of the Watch-towers in the Bay of Salerno* (4) shows a bright Mediterranean bay, the sea sparkling in turquoise blues and greens of sunlight and cloud-shadow. In the *Lion* an ancient tower, one of those built by Charles the Fifth against the pirates; the grotesque aloes that grow upon the rocks are finely tinted and drawn. The slight, though skilful, handling of the painter is also observable in his *Vallee des Moulins, Ruins of Pontoni in the Distance* (50),—a study of nature effectively rendered and full of sunlight. In *Amalfi* (181) the lake-like levels of the sea are

especially fine. More solid, though less brilliant, is Mr. G. Rosenberg's *Amongst the Heather* (107), a drawing wonderfully faithful to nature: a piece of heather-covered hill-moorland, with a bare sand-bank,—the sun-shadows cast by its ragged edges on this are a delightful study. We may affirm that the grass lying in the sunlight is perfectly true in colour, brilliant as it is,—and if it be compared with the neighbouring work by Mr. F. Tayler, *Fern Gathering* (106), we shall see how weak and false the latter is,—a fatal juxtaposition. Mr. Rosenberg has made a great advance in this charming drawing.

There is not a better painter of sunsets in England than Mr. Samuel Palmer, whose many pictures thereof would afford an inexhaustible theme for description. His work, *The Ballad* (112), a girl reciting to a companion in front of a splendid effect, where the sun is just going down behind some hills, filling the land with orange light and deep purple-brown shadows,—a line of ragged poplars, whose forms are a complete study for drawing of nature, wave like tall plumes in the warm air;—the autumn tints of the hills are swallowed up in golden haze, and yet through it infinite subtleties of colour, resulting from a perfect knowledge of nature, are discernible. We seldom see a sky so full of air and warmth and light as this. *The Abbey* (157) is another sunset, finer, if possible, than the last. A wonderful sky, that is graded to the zenith with brilliant *cirri*, cooling through green to blue as it rises, has, stretching high the horizon, long slender vermilion bars,—the distant hills, overpowered by the light, are half lost within it. The east window of a ruined abbey, at whose foot runs a stream, is opposed to the full blaze of fire, the lancing rays penetrating through it. The water of the stream is most admirable for variety of colour, tone, and brilliancy of reflexions. *Mountain Pastures* (172), the moon rising over the sea while yet the sun is in the sky,—a most interesting and beautiful study of colour, is perfect in rendering of nature. Let the exquisite rose tints on some rocks in the mid-distance be observed and delighted in.—Mr. B. Foster has four drawings, displaying the usual characteristics of his style.

The Pass of Nant Francon, North Wales (34), by George A. Frupp, is a large and skilfully-managed picture, solid, but not quite bright enough in colour. Many drawings by this artist merit attention.—Mr. C. Davidson was wont to paint more brightly than he does at present. He usually chooses spring aspects of nature for his theme, of which *Cutting the Haystack* (99) is an example. A large tree, just getting the fresh green of its new leaves, stands on one side. Under its boughs are some men cutting a stack of old hay. This portion of the picture is excellently treated, and the handling throughout skilful, although a little low in key. *A Corn-Field* (8) shows a rough road running by its side, under some elms, whose foliage is capably treated, and good in colour. Nos. 28 and 108, both with the same title, *On the Esk, near Whitby*, are extremely good; the latter particularly, where the river runs amongst rocks and under the shadows of the trees. The sobriety of colour in these works must not lead us to forget how truthful they are in drawing and atmospheric effect. *At Whitby* (25) is a coast scene,—the placid sea far out from the beach, which shows some well-painted rocks. The high cliffs beyond are finely drawn, although a little ghastly in colour. A soft, cloud-laden sky is the best part of this work. Some bars of shadow that slope downwards from these give, with the delicate handling of the whole, a fine, airy look throughout. By the same artist is *The Thunder Cloud* (177),—a rocky coast foreground, with a vast cloud rising over the sea-horizon, piling its masses high into the air. Great skill and knowledge of cloud structure are shown in this work.

Mr. Carl Haag has made profit of his journey to the East, in presenting us with a view of the *Ruins of the Temple of the Sun, Palmyra* (105). The Temple stands upon the platform that raises it above the sandy ocean. The god himself is low behind it, filling the sky with golden rays, that lance themselves between the columns of his own temple, and are strong enough to cast shadows in

the foreground from every great stone and whitened bone that strews the waste. A marriage procession of Arabs goes across the front, whose figures tell well. Throughout the picture there is much splendid handling, and a highly suggestive effect. *Preparing for an Encampment at Palmyra* (203) shows some Arabs squatting, in a ring, on the sand, a camel kneeling to be unloaded, a second just come to a stand; a picture singularly vigorous and truthful in *chiar-oscuro*, with an invaluable bit of execution in the grey greenish tint of a large shadow, filling the foreground with fine transparent tone. *The Cave beneath the Holy Rock, Mosque of Omar, Jerusalem* (224), is a mixed effect of day and artificial light, a little conventional in treatment. *The Jews waiting at the Temple Wall* (232), notwithstanding that the stones look a little transparent, is an extremely brilliant and effective drawing, containing some well-designed figures.—Mr. W. Callow has done many a fine architectural view; but his *Venice, from the Rialto* (91), is much too hot in colour; the shadows are quite lurid. His *Brunswick* (72), a street scene, where an ancient house rears itself high above its neighbours, planting solid pillars like feet over the pavement, is very boldly and vigorously treated.—The same may be said for Mr. S. Read's works, especially *Corridor, Brewers' Hall, Antwerp* (161).—There is a fine feeling for air about Mr. G. Dodgson's interior of a cathedral, at twilight, styled *Interior—Evening* (155). No. 166, by the same, *On the Thames, at Mill End*, shows some clever handling, in the water particularly.

Mr. J. Nash's architectural sketches are very hard and opaque. In his *Commonwealth Troops in Possession of the Norfolk Chapel, Arundel Church, Sussex* (24), the figures of men look more architectonic than the carvings about them. The same may be said for his *Monuments of the Essex Family, Watford Church* (70).

Mr. E. Duncan's marine pictures always evince great knowledge of water and clouds. For the former *The Last Man from the Wreck* (14) is remarkable. A man is escaping from a lost ship by a rope from her tops, to the shore. *The Inckcape Bell* (178) shows a bell-buoy at sea, ringing through a gale,—a very good specimen of the artist's style. *Fovey Harbour* (47), by Mr. S. P. Jackson, displays a brig running in before a fresh gale. The sea, which is "getting up," is well expressed. *Fishing Craft—Morning* (94), by Mr. G. H. Andrews, is a natural effect, well hinted at, rather than painted. The sail of the nearest boat is yet a capital study of colour, exquisitely faithful; the sea itself indifferent.

Of the twelve exquisite drawings by Mr. W. Hunt, what shall we say but that the hand which executed them is unequalled, and has never yet been approached even in any country? Many men have finished as highly: many have had subtleties of colour; but none have been so modest and truthful, none have combined so perfectly all the requirements of Art. None have given us texture and colour, brilliancy and solidity, tone and drawing, with an approach to the success of this incomparable artist. Your Van Steens and Van Oses, and all the long row of Dutchmen, were Dutch painters, and, comparatively speaking, not artists at all, in the nobler sense of the word. Let anyone look at *Mushrooms—Study of Rose Grey* (229), seeing how the tenderest of tender tints, the most peculiar of textures, the most utter and perfect truth of manipulation, are all represented with an art that is beyond the reach of Art, so easy, unlaboured, and yet complete is it. Think of the superlative cunning which opposed that fresh bright green of the acorn to the mushroom that lies beside it. Look at *Pilchards—a Study of Gold* (216). Two dried fish and a mussel-shell: we might almost laugh at the notion of such a subject, and scout the idea of getting anything like colour out of it. Yet see what a beautiful thing this is! What brilliant gold, what subtle orange, what brown, what incomparable greys, and what deep, rich greens that miserable theme has offered to the painter who knew where to find them, loved nature and the wisest painting of nature, and has, consequently, produced a transcendent work of Art, and put more knowledge, and delicacy, and

skill into the shrivelled skin of these dried fish than half the pictures on these walls could show! Moreover, we hold that the intellect employed is of higher order than that which produces but commonplace landscapes and conventional figure-pictures. Among this artist's dozen works, let the following be examined:—*Devotion* (220)—study of a Norman girl praying,—*Study of Apple and Grapes* (221),—*A Branch of Apples* (238),—*A Study of Heads* (240): two oval miniatures; the lowest a recent portrait of the artist himself,—*Grapes, Apricot, and Plum* (241),—and last especially, *Apples, Holly, and Shell* (259).

The loss of David Cox is great in this Exhibition, which had for so very many years attracted so much public interest from the presence of his works.—Certain it is that Art cannot complain of want of patronage just now; for nearly two-thirds of the pictures here were sold by the first day of opening.

FINE-ART GOSSIP.—The Society of Arts has done well to get together the works of Sir W. C. Ross in the room which at one time held those of Etty and Mulready.—(Why can we not have a gathering of Leslie's pictures also?)—The best modern miniature-painter is no bad companion even for these; and there is an interest about his productions, beyond that which attaches to them as resemblances of distinguished individuals. The courtly Sir William was the son of a miniature-painter, and thence probably got that early initiation into methods of execution which enabled him to produce, at twelve years old, such drawings as that here numbered 5, (*Portrait of W. H. Nicholson*), the head of a large-eyed boy, executed in such a manner, and with such real artistic feeling, that few miniature-painters of that day possessed, and which most have even now failed to attain. This is said particularly in relation to the perception of character, the reading of the idiosyncrasy of the sitter, which this surprisingly complete portrait exhibits. Indeed, there is the prime excellence of the artist's work: he had the art to please without flattering—at least, flattering in the coarse sense of the word. A thorough courtier, he knew well the right place to stop at, and could preserve the likeness of his model; even indicate a special deformity, yet render it actually agreeable; and to the soul of many a self-distrustful individual, the delicious unctious must have gone when Sir William rubbed the stains, the oxidations and the scars of a dubious countenance,—just indeed, as a shell-polisher rubs off the crust and scurfy surface of some sea-shell. In fact, he could see and reproduce that actual beauty, the *ego*, which is undeniably existent in every human countenance. Thus gifted, he did his work well, and improved from year to year in execution almost to the last. The little portrait to which we referred, allowing for the stiffness of an unaccustomed hand, is as true a rendering of the soul of the sitter as that *Portrait of a Gentleman* (No. 7), which, painted in 1830, shows the perfection of the craftsman's study. As a work of Art, for power of colour, tone, texture, and truthful modelling, we prefer the last-named drawing to any in the room. It is more vigorous and bold than the others. For charming expression of *naïveté* the *Children of E. M. Ward, R.A.* (No. 143) are quite unapproached; and there is a delicacy of colour and pure brilliancy throughout this exquisite work, that might enchain an observer for hours to look at it. *Mrs. Cartwright, Lily, and Daisies* (No. 56), is a little low toned, and has that lucid thinness which seems the inherent shortcoming of painting on ivory, but is very beautiful indeed in all other respects. The lady's face is beyond admiration for delicacy of tinting and genuineness of expression. Some parts of the accessories of this miniature were probably executed by an assistant, whose ability may be judged of from the supreme beauty and fidelity with which the chair-arm, the dogs, and the lady's hands are treated. As works of Art, we appraise the miniatures of Her Majesty and the Prince Consort as not equal to many, or indeed most of his productions here. Probably the sun of Royalty was too strong for the painter's eyes, for

he seems to have over-laboured at, and put a super-polish into these, which is no improvement. Those of the Royal children are far better, and the case which contains them is a little gallery of gems. Among the best and most commendable, for various qualities, are those of Mr. Spencer Smith (26), Mrs. Gambart (27), *The Late Duchess of Marlborough, Lord Almeric Churchill and Lady Spencer* (45), a very elaborate and delicate work—much injured, however, by introduction of a mass of cold colour. *The Marchioness of Ely* (48), *The Queen of the Belgians* (53),—a very exquisite miniature,—*The Duchesse d'Aumale and Children* (54). We regret that this collection is not more complete; even 212 miniatures and other productions must be but little more than a moiety of what so indefatigable and successful an artist has executed.

The Hon. Society of Lincoln's Inn entertained Mr. G. F. Watts at dinner on the 25th ult. The thanks of the Society were presented to him for his fresco, painted in their great Hall,—and "not in the character of compensation, but as a testimony of the friendly feeling of the Society for the man who had selected it as the recipient of so valued a gift, and of its appreciation of his genius as an artist":—a splendid silver-gilt cup, and a purse containing 500*l.*, were presented to him.

We understand that the two pictures recently sold at Glasgow as Mr. O'Neill's 'Eastward Ho' and 'Home Again' were sketches, and that they fetched 472*l.*

The third portion of the Redleaf Collection was sold at Messrs. Christie's. The most remarkable lots and prices were, E. W. Cooke's Entrance to Calais Harbour, 350 guineas (Flatow),—The Stonebreaker's Daughter, by Landseer, 1,000 guineas (Waller),—The Halt of Bohemian Gypsies, by Maclean, 1,030 guineas,—The Hop-Garden, by Webster, 130 guineas (Johnson),—Solomon Eagle preaching during the Plague, by P. F. Poole, 780 guineas (Jones),—Perdita, by Leslie, 243 guineas (Browne),—The Passing Cloud, by J. C. Hook, 270 guineas (Gambart),—Hamstead Heath, by Linnell, 235 guineas (Jones),—Bed-Time, by Frith, the finished study for the picture, 129 guineas (Gambart),—The Household Gods in Danger, by T. Faed, 140 guineas (Broderip),—Eight water-colour drawings, by D. Cox, 246 guineas,—A Landscape, by Troyon, 59 guineas,—The Storm, by Linnell, 400 guineas (Agnew),—May-Day, by Leslie, 70 guineas (Grundy),—A Landscape with figures, by Sir E. Landseer, a boy (Lord A. Russell) on a pony jumping across the fallen stem of a tree, and two kids running away in the distance; this picture has been engraved and lithographed, 825 guineas (Flatow),—Gathering the Offering in a Scottish Kirk, by J. Phillip (R.A. 1855), 360 guineas (Gambart). This sale, which included two pictures from the Duchess of Bedford's collection, and about sixty from various galleries, amounting to ninety-nine pictures in all, realized 14,680*l.*

At the sale of Mr. John Heugh's (of Manchester) collection, by Messrs. Christie & Manson, on Saturday, the 28th ultimo, the following were the most interesting lots:—Scene in Lille, S. Prout, 43*l.*,—A View in Abbeville, by the same, 63*l.*,—Junction of the Severn and Wye, D. Cox, 158*l.* 16*s.*,—by the same, The Hayfield, 162*l.* 15*s.*,—Bamborough Castle, J. M. W. Turner, 525*l.*,—Lyne Regis, by the same, 190*l.* 1*s.*,—St. Jean de Luz, Stanfield, 74*l.* 11*s.*,—The Slave-Market, W. Muller, 129*l.* 3*s.*,—The Ford, by Crewick, with figures by Frith, 288*l.* 15*s.*,—On the Canal, J. Linnell, 131*l.* 5*s.*,—Tivoli, W. Muller, 388*l.* 10*s.*,—The Scotch Baptism, J. Phillip, 288*l.* 15*s.*,—The Bath River and Mendip Hills, W. Muller, 131*l.* 5*s.*

Mr. D. Roberts's 'Sketches in Spain,' which were sold at the same place, on the same day, fetched generally high prices:—The Tower of the Seven Stories, Alhambra, 52*l.* 10*s.*,—Tower of the Gate of Justice, 50*l.* 8*s.*,—Court of the Lions, 39*l.* 18*s.*,—Old Houses on the Darro, Granada, 55*l.* 13*s.*,—Entrance to the Square called the Vivarable, Granada, 64*l.* 1*s.*,—Remains of an Ancient Bridge at Granada, 40*l.* 19*s.*,—Old Moorish Tower commanding the Bridge at Cordova, 52*l.* 10*s.*,—Mosque at Cordova, from the Guadalquivir, 50*l.* 8*s.*,—Interior of the same, 68*l.* 5*s.*,—Cathedral at Burgos, 63*l.*,—Tower of the same,

53*l.* 11*s.*,—Interior of the Church at San Miguel, Xeres, 79*l.* 16*s.*,—The Great Square at Seville, 71*l.* 8*s.*,—The Cathedral at Seville, from the Bull-ring, 51*l.* 9*s.*,—Entrance to an Apartment in the Alcazar, Seville, 59*l.* 17*s.*,—The Giralda, as seen from the Court of the Orange Trees, Seville, 52*l.* 10*s.*,—Interior of the Cathedral at Seville, 66*l.* 3*s.*,—The same, north side, 66*l.* 3*s.*,—The same, south side, 79*l.* 16*s.*,—The same, north transept, 81*l.* 18*s.*

The water-colour drawings and sketches by C. R. Leslie, R.A., were disposed of on the 26th ult., by Messrs. Foster. The principal of these were:—A Farm House, near Birmingham, which brought 26 guineas,—A Cottage, Autumn, 21 guineas,—Portrait of the late Duke of Wellington, back view, drawn from life, 36 guineas, and another, a side view, drawn also from life, 91 guineas: Colnaghi was the purchaser of both. On the following day the drawings by the Sketching Society were offered. Of these the most valued were by Stanfield and Sir E. Landseer; viz., A Dream, Flora and Zephyr, A Salute, The Victory towed into Portsmouth after the battle of Trafalgar, bringing home the body of Nelson, and The Holland Deepes, all by Stanfield. These four subjects fetched 131 guineas. A Hoax and A Parting, the only two of the series sketched by Sir E. Landseer, brought 89 guineas. Of the water-colour drawings by various masters, those by Constable realized the highest prices: viz., Jaques and the Wounded Deer, from 'As You Like It,' engraved, 55 guineas,—The Mill at Colchester, presented to Mr. Leslie on his departure to America, with Constable's autograph, "as a trifling farewell to my dear Leslie," 71 guineas,—The Brighton Fishing Boats, 46 guineas,—View from Hampstead, looking towards London, and part of Salisbury Cathedral, in pencil, 30 guineas, and Dover, two French Luggers standing in, 53 guineas,—Garden in the Villa Negrone, by I. Cozens, with pen-and-ink outline of the same, and a pen-and-ink study of trees in the Villa Negrone. Mr. Leslie said of this picture—"The soft evening sunlight, just catching on the tops of the cypress-trees, is so delicately done, that it is not at first perceived; but it gives to the picture a charm which no words can express." 34 guineas.—The last three were by Girtin: viz., Rievaulx Abbey, Yorkshire,—A Water Mill. This fine sketch exemplifies what was said of Girtin's manner of painting by F. C. Lewis, who had seen him work:—"He understood the sword-play of the brush wonderfully,"—and Bala Lake, North Wales, with the mountains Arran, Mowdd, Cader Idris, &c., engraved in the 'Hand-Book,' where Mr. Leslie describes it as a drawing of "exceeding beauty";—these three produced 89 guineas. On the 28th the engravings were sold, but these do not call for any remark. The four days' sale amounted to nearly 5,500*l.*

MUSIC AND THE DRAMA

MUSICAL UNION.—On TUESDAY, May 15, HERR ARCTUR KÖNIG (Solo Violinist at the Court of Hanover, and pupil of Spohr), will play for the first time, and HERR ERNST LUBECK for the second time, this season. J. ELLA, Director.

SACRED HARMONIC SOCIETY.—Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, May 11, Subscription Concert, Haydn's CREATION. Principal vocalists: Miss Parepa, Mr. Sims Reeves, and Signor Belletti.—Tickets, 3*s.* 5*s.*, and 10*s.* ed. each, at the Society's Office, No. 6 in Exeter Hall.

ST. JAMES'S HALL.—A GRAND EVENING CONCERT will be given on THURSDAY EVENING, May 10, to commence at half-past Eight, the proceeds of which will be devoted towards completing the musical education of a member of Mr. Henry Leslie's Choir, who has suffered under misfortune. Vocalists: Miss Augusta Thomson, Miss Leffer, Mr. Santley, the Quartet Glee Union, and Mr. Henry Leslie's Choir. Pianoforte, Mr. John Francis Barnett; Accompanist, Mr. J. G. Calcott; Conductor, Mr. Henry Leslie.—Stalls, 5*s.* each, numbered and reserved; Balcony, 3*s.*; Area, 2*s.*, Addition, Hollier & Lucas, 20*s.*, Regent Street; Cramer, Beale & Co. 201, Regent Street; and Mr. Austin, Box-Office, at the Hall.

MIDDLE MARIA DE VILLAR begs to announce that her FIRST EVENING CONCERT will take place, at the Queen's Concert Rooms, Hanover Square, on the 15th of May, under the immediate patronage of the Marchioness of Breadalbane, Jane, Countess Dowager Somers, the Lady Clarence Paget, the Lady Theresa Lewis, the Lady Manners, Lady Knatchbull, Mrs. Philip Yorke.—All communications respecting the Concert, Letters, or Engagements to be addressed to 10, Manchester Square.

MR. AGUILAR respectfully announces that he will give a MORNING CONCERT, at the Hanover Square Rooms, on MONDAY, June 4, when will be performed, for the first time in public, his new Setts for Piano, Flute, Oboe, Clarinet, Horn, and Bassoon. Further particulars will be duly announced.

MR. CHARLES HALLE'S PIANOFORTE RECITALS.—Mr. CHARLES HALLE begs respectfully to announce that his PIANOFORTE RECITALS will take place, at his residence, in Mansfield Street, Cavendish Square, on THURSDAY, May 31, THURSDAY, June 14, and THURSDAY, June 28. To commence at 3 o'clock.—Tickets for the Series, One Guinea each, may be had at Messrs. Cramer & Beale's, 201, Regent Street; Chappell & Co.'s, 30, New Bond Street; and R. Oliver's, 19, Old Bond Street.

CONCERTS OF THE WEEK.—'Israel' the stupendous,—for such, in the fullness of the word, is Handel's Biblical Oratorio,—was most finely performed yesterday week by the *Sacred Harmonic Society*. That this Oratorio grows in London favour is evident; and that the execution of it becomes, twelvemonth after twelvemonth, more and more matured—there can be no doubt. The stride made in English choral execution during the last twenty years is almost fabulous, only to be shadowed forth by the beanstalk in the fairy tale. We English are now at the top of the tree, so far as the nations of Europe are concerned. Then, yesternight week, there was comfort in the exceedingly good performance of the younger solo artists, who appeared together with Madame Sainton-Dolby, Mr. Sims Reeves, and Signor Belletti. Miss Parepa was very satisfactory;—Mr. Santley, admirable in his share of the duet, "The Lord is a man of war," which was sung by himself and the Italian basso, and could not have been sung better.

The musical managers of the *Crystal Palace* continue their liberal course of experiment, which continues attractive, if one may judge from the aspect of the Concert-room this day week,—when the programme showed a Symphony by Herr Gade, and the *Valse* from M. Gounod's 'Faust,' arranged by him, as was said recently, for solo bravura. This was sung by Mlle. Parepa, and proved very effective. Mr. Santley was the other singer. That promising pianist, Miss Freeth, played, and played well; but why must she fix on Dr. Bennett's *Concerto in F minor*? The work, we know, is beautiful and intellectual; but it is one calculated for performances more "intimate" (as the French use the word) than those at Sydenham; because too sentimental in its thoughts; and because these are set forth in one of the most sombre keys which musical colourists can use.

We were right glad to hear the stringed Quartet by Dussek, which was played (probably for the first time in this country) at last Monday's Popular Concert, by Herren Becker and Ries, Mr. Doyle and Signor Piatti. It is a work of great interest, as illustrating style;—for Dussek, as the instructive and ably-written remarks in the Concert-book noticed, had a style. If more monotonous, he was more *suave* than Clementi. There may be too few flashes of inspiration in his music;—there is a too general neglect of the unexpected relief and grace given by episode; but there is great richness of melody and sometimes (as in his Sonata in C minor, No. 3, Op. 35, as in his "Invocation" Sonata, and again in the introduction and *adagio* to 'Les Adieux,' Op. 44,) a passion which almost amounts to tragic grandeur. The well-balanced nobility of the specimens referred to was strongly represented in this Quartet. It was felt to be lengthy, especially in the slow movement. It was recognized by every real musician as a composition thoroughly worthy, in no feature eccentric, in none borrowed. M. Halle was the pianist; and, among other music, performed Mozart's Strinasacchi Sonata with Herr Becker. Madame Sainton-Dolby and Mr. Sims Reeves were the singers. Better entertainments than these Popular Concerts, or more thoroughly deserving of support, can hardly be imagined.

The *Amateur Concert* on Monday was "a cheered web," so far as execution went,—that of the overture to 'Ruy Blas' (no child's play), good for amateurs;—that of the stringed Corelli *trio*, too comical to be allowed to pass without an expression of wonderment that, in these days of ours, such a travesty could be received with friendly applause. Had the audience laughed (as well they

* The *opus* which followed 'Les Adieux,' Op. 45, three grand Sonatas (published, let it be remarked, as suggested, for the sum of 9 francs, in days when the public was limited), contains also numbers not to be passed over. The 'Adagio Patetico' in No. 1, is very striking,—the second and third Sonatas are good throughout,—the last especially elegant, and with a finale built on a quaint and freakish subject, of a humour rare with Dussek.

might) the critic would have kept silence.—Mendelssohn's first *Concerto* was dashed off by Madame Piatti, who, it is no indiscretion to say, may be counted as semi-professional. Some of the notes were lost, but the reading of the arduous *finale* was very good, with all that fire, and rapidity, and appreciation of sharp precision which the movement demands. The *Concerto* was fairly accompanied. The glee, "Once upon my cheek," was a shade too doleful. The *cornet-à-piston* seems to flourish among our *dilettanti*, as the *solo* played on Monday proved.

While writing the history of the season, we should mention that concerts have been given by Mr. Richardson, by Mdle. Elvira Behrens, and by Signor Campanella. Yesterday, too, while thousands were commemorating Mendelssohn, a sufficient number of choristers were left—one hundred and fifty in number—to hold festival in the nave of Westminster Abbey.

ROYAL ITALIAN OPERA.—Daintier jewel-music than that of 'Fra Diavolo' is not to be found, even in M. Auber's casket of dainty jewels (which holds, be it recollected, 'Le Domino Noir,' 'Le Philtre,' and 'L'Ambassadrice'). It could have been hardly conceived possible to out-do the original Italian cast at the Royal Italian Opera, headed with such rare elegance by poor Madame Bosio. Yet we cannot but think that in French music Madame Bosio is surpassed by the present Zertina, who is assuredly one of the most charming artists that ever trod the stage. It is remarkable to observe how the subtle fascination of Madame Miolan-Carvalho has entirely possessed itself of her English public. Not without reflection and comparison, it may be asserted that no French singer has ever been so quickly popular in this country;—and this on the strength of merely a few performances of 'Dinorah,' without her having had any opportunity to display in public the more pathetic and classical side of her talent, which makes her the real *Margaret* in any opera on Goethe's 'Faust,'—the best *Cherubino* who has appeared within our experience in the *Figaro* of Mozart. Her success is in every point of view welcome. It is something to be reminded that *ophtelide*-power is not required to bring "a house down,"—that an artist capable of turning nature and stature to their best accounts, will speak to and control the many as well as the few, let the physical forces be larger or less.—Madame Miolan-Carvalho was obviously anxious throughout the evening,—and well she might be,—the opera being her first test, in comparison with former favourites.

—Then this wondrous weather, with its leaps from ice-wind to *sciocco*, told on all the voices in the cast, with the exception of Signor Gardoni's. Zertina's was too sharp now and then in the first scenes. Further, Madame Carvalho made the mistake (unaccountable in so excellent an actress) of singing the opening romance to the public, and not to *Fra Diavolo* at the table. Here ends all qualification: everything else was perfection. Let any student listen to her exquisitely neat and finished phrasing, unrivalled since Madame Persiani's time,—to the composed yet animated distinctness with which every phrase and note of the concerted music is picked out and made to tell by her,—without the slightest violence to her very delicate voice.—In the second act, where Madame Bosio introduced the air from 'Le Serment,' Madame Miolan-Carvalho sings the *rondo* from 'Acteon' with an ease, a flow of execution, a delicious certainty in the measurement of *tempo* (how often overlooked by brilliant singers) which brought down thunders of applause, from an audience by no means apt to be demonstrative. Not less artistic was her treatment of the chamber-scene, in which, while every point of stage-business was attended to with a quiet delicacy not to be overpraised, she went on singing as a child sings, half unconsciously, yet with a steadiness not to be shaken. —The execution of this entire act at Covent Garden Theatre is a masterpiece of finish. Signor Ronconi came back as the English *Milord* in his usual state of voice, but even more unreserved and unpremeditated in his *lazzi* than formerly. Signor Gardoni was in his best voice, acting and singing with excellent spirit. The two brigands, MM.

Tagliafico and Zelger, unspeakably good, giving out their rascality with an enjoyment which it is delightful to see. Mdle. Corbari, as the English *Miladi*, is not equal to her predecessor Mdle. Marai, with her romantic hat and distracted veil. Among her playfellows she appeared spiritless, and not on the stage; but she did not spoil the music.

ST. JAMES'S.—A drama in two acts, entitled 'A Friend in Need,' has brought out in a more prominent view than heretofore the talents of Mr. Belford. The part which has had this power is that of a fop called *Harry Sparkley*, who, under the predicated disguise, bears the heart of a man, and is ever ready to help his apparently more respectable companions in the hour of necessity. He contrives in his free-and-easy style to become acquainted with the business and secrets of all parties, setting right what they have made wrong; and at length, playing at *cœur* with a defaulting trustee, in order generously to lose to him a sufficient sum of money to enable him to square the balance of his accounts with his ward. This is the main situation; there is, of course, the usual love-story, "of which there needs no account." The finish and neatness of Mr. Belford's style stood him in good stead, in the enunciation of the characteristics of the meddling but benevolent coxcomb. It is a happy idea as happily embodied by the artist. The authors of the play are Messrs. Sydney, French, and W. Sorrell, who have shown in it a novelty of conception which, as the phrase goes, is quite refreshing.

NEW ADELPHI.—Mr. Tom Taylor's play, 'To Parents and Guardians,' was revived on Monday, and Mr. Leigh Murray appeared in it as *M. Tourbillon*. 'Our Female American Cousin' was then performed, and Miss Julia Daly, who lately made her *début* in this country at Drury Lane, performed the Yankee heroine in a less exaggerated style than is usual. She has not the force and fire of Mrs. Barney Williams, or the extreme oddity of Mrs. Florence, but she has a quiet humour of her own which tells, and will probably help her into a sufficient degree of popularity.

STANDARD.—Mr. Charles Dillon appeared as *Belphégor* on Monday, and as *Claude Melnotte* on Wednesday, when also Mr. W. Marston's little drama of 'A Hard Struggle' was performed. The pathos of the story told with strong effect on the audience.

CITY OF LONDON.—Mr. T. C. King, formerly of the Princess's, and recently of Dublin, appeared on Monday as *Hamlet*. This actor's powers have received development; and, indeed, we never saw the Prince of Denmark delineated in a more picturesque and pleasing manner. His voice is unusually rich, and his elocutionary cadences are sweet, full and effective. His action, too, is graceful; but we thought that his mind was not always present to the text. He should beware of contracting a habit of mental wandering, and sustain a constant tide of life through all the phases of a development. With his advantages of person and voice, there is no reason why he should not attain a high position on the stage.

MUSICAL AND DRAMATIC GOSSIP.—Considerable excitement of a healthy and honourable kind seems to be stirred in France by the projected visit of the Orphéonists to Sydenham. May there be many such invasions! Our neighbours are to come over on the 24th of June, to spend the week here,—to give certainly two, possibly three, performances. By way of offering artistic hospitality, a grand Concert is to be given to them by the *Sacred Harmonic Society*. In the circular addressed to the co-operating bodies by M. Delaporte, the conductor (the taste of which is thoroughly to be approved), it is mentioned that the pieces performed will be as follows:—'God save the Queen,'—'Veni, Creator' (Besozzi),—Fragment of the 19th Psalm (Marcello),—Corales (Haszler and Scheideemann),—Chorus, 'Zauberflöte' (Mozart),—Septuor from 'Les Huguenots' (Meyerbeer),—Part-songs by Lacombe, Adam,

Becker, Mendelssohn, Kreutzer, Kucken, De Rillé, and two pieces composed expressly for the occasion by MM. Thomas and Halévy.

Among other of the coming pleasures for the Crystal Palace during the season, is announced a Contest of Brass Bands. News has drifted up from Yorkshire that some of the companies who took part in the village trial of skill at Lofthouse last year, intend to present themselves on the occasion.

Mr. Macfarren's new *Cantata*, 'Christmas,' is to be produced at the next Wednesday's concert of the *Musical Society*.—Mr. Hullah, steady to his purpose of aiding the cause of new composers, will present Herr Hager's Oratorio, 'John the Baptist,' at St. Martin's Hall, on the 16th of this month.

Among other new singers who have arrived for the season, is Herr Eibenschütz, a German baritone.

In every direction is music pushing out. Volunteerism, besides nourishing a taste for manly exercises and fancy costumes, is giving its quota to the movement. There is a *corps*, we learn, of artists, painters, and musicians, that desires to have a band of its own, not of fifes and sax-tubas, with janissary music, but of singers, for which Part-songs of march and parade are to be written by authors of renown for our best men to set.

We are requested to state that the English version of Gluck's 'Armida,' attempted by Mr. Henry F. Chorley, is complete,—that preparations are in progress for a concert-performance of that opera in Manchester, and for its publication; and that it is believed that the paraphrase of the other three operas will be accomplished before Midsummer. This in answer to many inquiries.

There is no keeping a real reputation at home: if it cannot get out by the door, it will by the window—if not by the window, by the chimney. Of this truth a curious proof is now exhibiting in the production here of some of the music of M. Gounod's 'Faust.' Guess where,—at that wonderful place, Canterbury Hall, the enterprise and far-sightedness of whose proprietor put to shame those of our managements.—While on the subject of this author, it may be mentioned that the music of his 'Philemon et Baucis,' and of other songs unfamiliar to us, have been published—of which, time permitting, we shall speak.

With a line of good wishes to Mdle. Piccolomini in private life, we shall simply record that her retirement from the stage took place on Monday last.

The following has been received from a Correspondent in regard to the piano with pedals, which seems to be exciting some attention:—"Without impugning the merit of 'E. G. M.' (whose letter I have but just seen) in carrying out an idea that has, no doubt, occurred to more than one organ-student, may I be allowed to state that I have myself, at intervals, during the last eighteen years, pressed it on the attention of various makers,—among whom I may specify Claesman of Paris and Lambert of London. I was not sufficiently sure of success to incur the expense of the necessary experiments, but I thought, and still think, that an enterprising manufacturer might find the speculation a good one, if sufficiently advertised. I should mention a slight difference between E. G. M.'s proposal and my own. I suggested placing the '16 ft.' strings only behind the sound-board, and taking the 8 ft. scale in the usual way from the manual. E. G. M.'s plan is, no doubt, an improvement, if it do not involve greater mechanical difficulties. The proposed instrument might be called 'The Bach Pianoforte' (for 'Pedalier' does not seem easily translatable); and being expressly intended for organists, the 4½ octave scale would be abundant for the manual. A. C. W."

Entertaining as we do the highest opinion of the talents of M. Carvalho in operatic management, we are glad to learn that the *Opéra Comique* of Paris will probably be placed under his guidance.

M. Gevaert's new three-act opera, 'Le Château-Trompette,' just produced at the *Opéra Comique* of Paris, seems (so far as a spy-glass on distant objects may be trusted), to be one of those successes which is no success. The critic in the *Gazette Musicale* hints that it is well made, but idealless, and without individuality. Such a character seems

to apply to all the modern theatrical music from the Low Countries; not forgetting that by MM. Limnander and Grisar, both men of merit in their several ways. Why is this? Are the growths of Art constant to particular soils:—here, potatoes; there, vines? The question is not one to be solved in two lines; the speculation is not one to be resisted. How strange is it (to offer a parting illustration) that all Irish singers, belonging to a nation so much livelier than ours, show a tendency to drag in tempo.

The London world will read with more tranquillity than wonder, in the aforesaid *Gazette*, that our high circles are occupied with the coming out of a Princess-artist of Prussian origin, who is promised under the name of Midlle. von Heiligenstadt. There has never been the want of such a lady to the world of Art-newspapers any more than of a "Wandering Jew" to the world of superstition. But the recurrence of paragraphs such as these, in which some one is expected to believe, and on which some other is invited to speculate, is discouraging and pitiful. Condescending ladies of the kind, great and small, have always been "plenty as blackberries."

An advertisement by M. Talex mentions the following artists engaged to appear at the St. James's Theatre during the season of French Plays there, which is to commence in May. Mdlles. Fix, Page, Duverger, Laure, and other ladies less known. MM. Got, Brindeau, Leclerc, Devaux, as principal gentlemen. Among the pieces promised are 'Le Fils de Famille,' 'Le Roman d'un Jeune Homme Pauvre,' and 'Le Duc Job,' which last play is described as one of the most popular pieces produced for some years past at the *Théâtre Français*. M. Talex states that his arrangements are made for several seasons to come. Now, therefore, is the time to suggest a hope that he will be judicious in the scale of prices of admission. The dearness of the entertainment has always stood in the way in this country betwixt French plays and the popularity that they merit; amounting almost to the exclusion of families of the middle class.

MISCELLANEA

Tricks of Trade.—Upon purchasing a copy of one of our works in a small retail shop, we found a prospectus of a rival publication pasted in, being placed immediately before the title-page; and, upon inquiry, we learned that the copy in question had been purchased at one of the large wholesale houses. To fair rivalry we do not object; but this is a phase of competition so manifestly unfair and unjust, that we can only suppose that it has been perpetrated without the knowledge of the principals in the wholesale house. We therefore take the liberty of addressing you on the subject, as we feel convinced that if publicity is only given to so unhand a practice, it cannot fail to be put a stop to. We are, &c. A LONDON PUBLISHING FIRM.

Berlin Newspapers.—The Berlin *Charivari* states the sale of the principal Prussian papers as follows:—*Kladderadatsch*, 33,000; *Volkszeitung*, 17,000; *Kölnische Zeitung*, 14,900; *Vossische Zeitung*, 14,750; *Schlesische Zeitung*, 8,520; *Publicist*, 7,800; *National-Zeitung*, 7,500; *Kreuzzeitung*, 6,950; *Magdeburger Zeitung*, 6,674; *Spenersche Zeitung*, 6,100; *Berliner Intelligenzblatt*, 5,240; *Königsberger Zeitung*, 4,850; *Handwerker-Zeitung*, 4,000; *Gerechts-Zeitung*, 3,800; *Preussische Zeitung*, 3,200; *Börsen-Zeitung*, 2,040; *Preussisches Volksblatt*, 2,030; and *Montags-Post*, 1,150 copies.

TO CORRESPONDENTS.—W. C. H.—Investigator—A. F.—E. J. K.—E. P.—D. M.—W. M.—F. S.—E. J.—F. A. H.—N. L.—B.—S.—A Subscriber to the Royal Italian Opera—received.

J. H.—Apply at the South Kensington Museum. We cannot undertake to lay before our readers any unsupported assertions about a Montgomery title. If Mr. Hitchman has been made a Viscount, he can easily say when, where, and by whom. Less than this will not convince the reader.

* * * The Metropolitan Board of Works have directed that in future the Street in which the ATHENÆUM Office is situated shall be called Wellington Street (instead of Wellington Street North), and that the number of our Office shall be 20. Correspondents are therefore requested to address all letters, whether to Editor or Publisher, 20, Wellington Street, Strand, W.C.

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